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ABSTRACT

In each sub-section of the "Framework for Teaching English: Years 7, 8 and 9," certain key objectives are identified in boldface print. These objectives are key because they signify skills or understanding which are crucial to pupils' language development. They are challenging for the age group and are important markers of progress. This key objectives bank for year 9 provides information and guidance to help teachers to: translate numerical targets into curricular objectives; focus teaching on those things that will help pupils' progress; and inform assessment tasks. Word level objectives concern high-frequency words, the evaluation of students' own spelling, and the ability to discern layers of meaning. Sentence level objectives focus on: degrees of formality; paragraph organization; the ability to analyze and exploit conventions; and the ability to write sustained Standard English. Reading objectives highlight the ability to synthesize information, compare texts, analyze rhetorical devices, and understand the effect of different cultural contexts. Writing objectives focus on: formal essays; narrative techniques; the ability to integrate information; counter-arguments; and balanced analyses. Speaking and listening objectives highlight Standard English, underlying issues, viewpoints, and interpretations. (PM)

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Key Stage 3
National Strategy

Practice

Curriculum Examination and Assessment **Heads of Department & Teachers of Year 9 Pupils**

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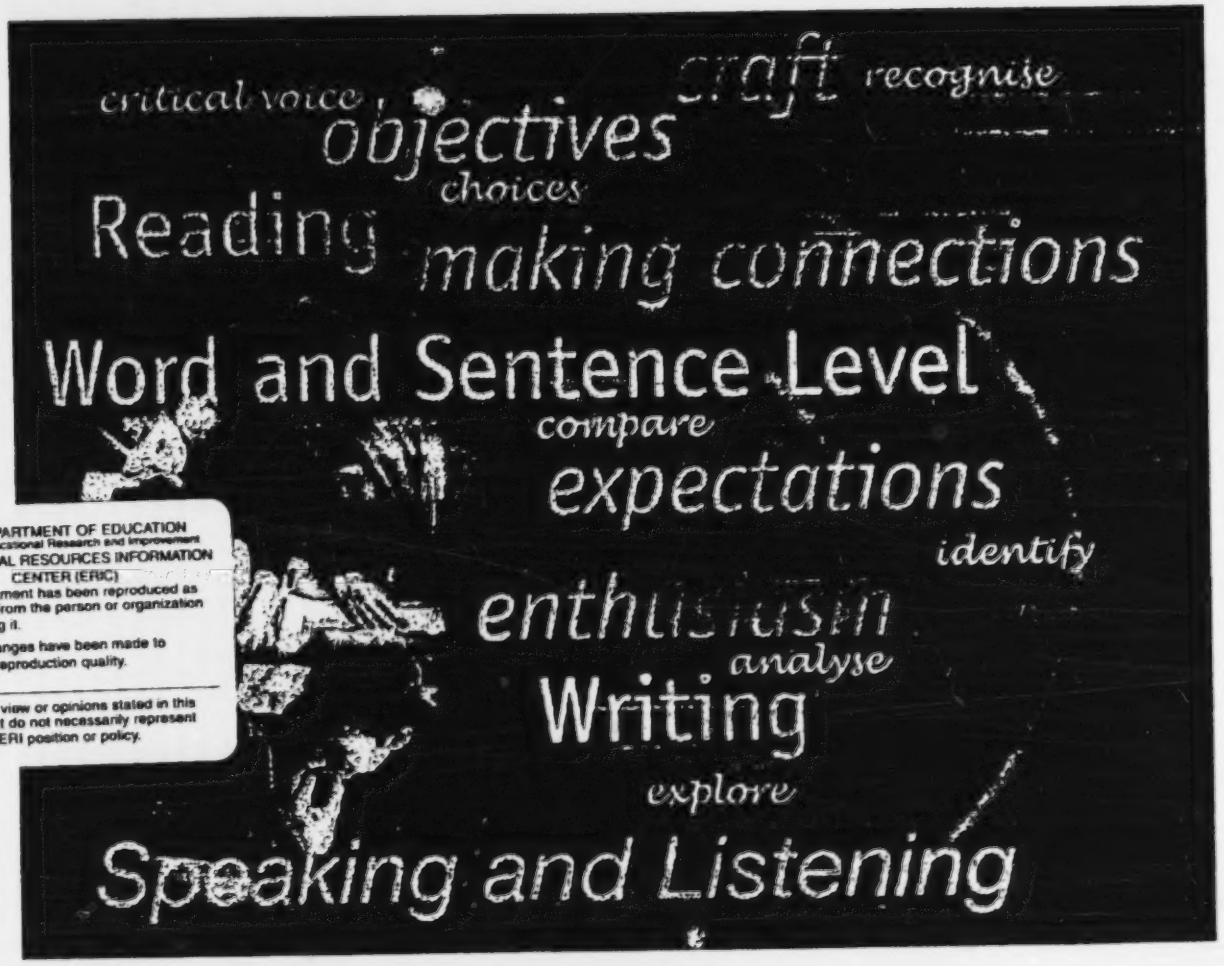

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Key Stage 3
National Strategy

Key objectives bank: Year 9

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Key Objectives Bank: Year 9

Introduction

Key Objectives

In each sub-section of the *Framework for teaching English: Years 7, 8 and 9*, certain key objectives have been identified in boldface print. These objectives are key because they signify skills or understanding which are crucial to pupils' language development. They are challenging for the age group, and selected because they are important markers of progress. They are not the only signs of progress, but they are critical ones. They have been selected to help teachers in defining targets and as a focus for assessment.

Over the three years of the key stage, the objectives trace a critical path of progress for pupils. In some cases, the objectives address the same developing skills over three years, but sometimes the focus changes. This reflects the way certain strands rise in significance whilst others are secured and therefore assume less prominence.

Using this bank

This bank provides information and guidance to help teachers to:

- translate numerical targets into curricular objectives, defining what pupils need to do to achieve the standards expected;
- focus teaching on those things that will move pupils on;
- inform assessment tasks, so that critical indicators of progress are addressed.

Each key objective is allocated its own pages of guidance, but this does not imply that teachers should approach them in isolation or teach them in a reductive way. Objectives benefit from being taught explicitly and from being identified and deployed in context. Planning should draw together objectives from word, sentence and text level, and teachers are encouraged to find ways of clustering together complementary objectives.

Teaching word level objectives

This section contains a bank of teaching ideas to help the teaching of key word level objectives in Key Stage 3. They are designed to support teachers in teaching spelling and vocabulary systematically and enjoyably, in ways that help pupils to develop a positive perspective on themselves as spellers and in the extension of their vocabulary.

Spelling matters to readers and it matters to writers because it is part of the process of making meaning through the written word. Competence in spelling releases the creativity of the writer. Young writers need to be so confident about their spelling that they can concentrate on composing ideas and making stylistic choices at word and sentence level that reflect the purpose and the context of their writing.

English spelling is more regular than it may seem: there are fewer than 500 wholly irregular words in modern English, but some are words that we use very frequently. Since English spelling is more than 80% predictable, it makes sense to teach spelling systematically, not just incidentally. David Crystal makes that point very clearly in his *Cambridge Encyclopedia of the English Language**:

"If the spelling system contains such regularity, why is there a problem? The answer is complex, but a major factor is that children are rarely taught how to spell. They are made to learn spellings by heart, and are rigorously tested on them, but few attempts are made to explain what it is they have learned. They are not generally told why spellings are as they are, or about how these spellings relate to the way words are pronounced. Without such perspective, spelling becomes a vast, boring and time-consuming memory task." (p. 272)

It is important to use the bank of ideas selectively since pupils will have met many of the objectives before: less confident pupils may need reinforcement and consolidation, whilst more able pupils should be encouraged to pursue investigations which develop their appreciation of the origins and patterns of English spelling.

Objectives are explored through a number of activities and are approached from different angles in a deliberate attempt to embed understanding.

Resources

- Literacy across the curriculum training file, DfEE 0235/2001
- English Department training file 2001, DfEE 0234/2001
- Year 7 Spelling Bank, DfEE 0047/2001
- Literacy Progress Unit: Spelling, DfEE 0475/2001

W2: High-frequency words

Pupils should be taught to spell accurately all high-frequency words and new terms from all subject areas

About this objective

Following on from the emphasis on spelling strategies in Year 7, and the consolidation of these in Year 8, pupils in Year 9 are expected to develop a more independent approach to their spelling. Expectations for spelling must remain high, and pupils need to be conscious of their own weaknesses, so that they can be regularly and effectively addressed. This objective is particularly suitable as a whole-school focus, with teachers ensuring that key words are introduced along with helpful spelling strategies, and the expectation that they will be used and spelled accurately.

What to teach

- All new terms and key words as they become relevant, including strategies to help pupils remember how to spell them.
- Revision and consolidation of familiar high-frequency words that still remain a problem for some pupils.

Teaching approaches

Introducing and investigating the objective

- Ask the class to audit errors in high-frequency words by trawling through their exercise books, working in pairs. Each pupil draws up a list of target words for inclusion in a spelling journal. The words are also written in English books to provide a marking focus for the teacher. The list of commonly misspelled words in the Year 7 Spelling Bank (p. 36) can also be used to identify target words for pupils.
- Set up an investigation of homophones (one of the most common sources of error in high-frequency words). Pupils are required to draw up lists of such words and devise ways of remembering them. It is possible to differentiate this activity by asking more able pupils to investigate the phenomenon of heteronyms instead. (See list of examples below.)
- Identify a group of children working well below expectations and focus on homophones from a list of very high-frequency words. Focus the learning on strategies for remembering the correct contexts for the use of each word. (See list below for examples.)
- Use 'show me' card starter activities to identify quickly which pupils still have problems with high-frequency homophones.
- Play hangman – pupils work in pairs or teams to correctly spell mystery key subject words written on card or board.
- Lead a whole-class look, cover, write, check starter activity with white boards to introduce the spelling of new subject-specific vocabulary. The class is then encouraged to decide on their own best individual strategies for remembering the words.
- Play Team Challenge – the class is divided into groups, each one responsible for a different curriculum/topic area. Each group identifies 10 key words from that area. Group A then disperses, one member to each of the other groups, and challenges the other group members to a spelling test. The process is repeated with each group challenging the others in their subject areas.

Teaching in the context of reading

- Highlight 'troublesome' words as they occur in shared texts for pupils to enter in spelling journals where necessary.
- When new terms are introduced during the study of a text (e.g. irony), ensure that the spelling of the word is noted in spelling journals, together with learning strategies.

Teaching in the context of writing

- Teach pupils how to develop their own 'Pocket Spell-Checker' from an analysis of their own errors. This is used as an aide memoire when drafting or checking work.
- Ensure that pupils use spelling journals while drafting and proof reading their writing.
- Ensure pupils have access to dictionaries and spell-checkers when writing.
- Ask pupils to choose a pair of homophones and write a rhyming couplet or two that exemplify the correct use of the words, e.g. *When in the woods, we always bow, or hit our heads upon a bough.*
- Ask pupils to write a short piece of nonsense verse that incorporates as many of their target spelling words as possible.
- Make pupils' target words a focus for marking written work.

Very high-frequency homophones

for/four, there/their/they're, one/won, where/wear, saw/soar/sore, would/wood, be/bee, our/hour, what/watt, see/sea, two/to/too, your/you're, made/maid, by/bye, night/knight, way/weigh, morning/mourning, heard/herd, through/threw, know/no, which/witch, hear/here, right/write, hole/whole, past/passed, new/knew, its/it's, road/rode, days/daze, died/dyed, side/sighed

Heteronyms (example list)

buffet, sewer, lead, read, tear, wind, wound, bow, entrance, row, sow, live

To assess this objective

- This objective will need regular attention if pupils are to address spelling weaknesses. There should be an expectation that pupils spell accurately first time, as far as possible. The objective is highly suitable for a whole-school literacy focus and its assessment could be coordinated across subjects.
- Pupils could be given a number of subject-specific key words to learn for a test at a later date. The accurate spelling of these words could also be assessed in a summative piece of work at the end of a unit, where the use of these words is expected.
- For high-frequency words, pupils or teachers could carry out a spelling audit of exercise books and identify patterns of error.
- Starter activities of the 'show me' variety with white boards could give instant information to the teacher after pupils have been focusing on spelling.
- Pupils' ability to monitor their spelling of high-frequency words can be built into checking routines: during the proof reading stage of a piece of writing, pupils can show spelling corrections in a different colour pen. This allows the teachers to assess where the routine errors are down to carelessness or insecurities in spelling.

Sample tasks

- Pupils are given a list of words around the study of different religions at the beginning of the unit: *religion; worship; Judaism; Jewish; synagogue; Islam; mosque; Mecca; Buddhism; Buddhist; Hinduism; Hindu; temple; Christian; Christianity; Bible; Lourdes; Sikh; Sikhism; pilgrimage; festival.* Pupils have been actively introduced to the meaning of these words throughout the course of the unit. They are asked to write a summative piece at the end of the unit, which includes these subject-specific words. The pupils are then assessed on the outcome.
- Pupils are given five minutes in silence to self-monitor spelling in a piece of work they have just completed. They must cross out misspellings of high-frequency words and write the correct word in a different colour.

Performance indicators
Always sometimes rarely
- Can spell high-frequency words correctly.
- Can spell subject key words in context correctly.

Example script
From RE Words highlighted by teacher – key words used underlined

This term we have looked at many religions, so that we can see how similar and different they are. We have learned more about the places of worship such as the sinagogs in the Jewish religion (Judaism) and the mosques for Muslims in Islam.

All religions have holy books that show followers how life has been for others like them and also how they should live their lives. These are the bible in Christianity and Muslims have the Koran.

There are also special places where people travel to, its called a pilgramige. For instance there is Mecca or Lourdes. Festivals are put on every year to celebrate VIPs in all of these religions.

All religions have moral codes that are rules and tips on the right way to live your life and treat people. Hindus have the Dama. This is all about your duty to others.

Commentary
This pupil has managed to learn a reasonable range of key words and is able to spell other high-frequency words accurately. This pupil is quite a successful speller, but would benefit from using the key word spelling list for writing to check all words. A spelling target for the incorrect spellings can be set, giving the pupil strategies to aid correct spelling.

Example script
Page from a pupil's English exercise book which demonstrates correction of high-frequency words at the proof reading stage of writing.

History of Green Lake
Visitors today at Green Lake would see a vast, empty wasteland, a sea of dry, cracked, golden dirt meeting a crisp, clear blue sky. What may seem strange is that the ground is pitted with holes. These holes are ~~dugg~~ dug by the boys who leave here as ~~there~~ their punishment for various crimes. What ~~dose~~ does strike the visitor is the strangeness of the setting, the picturesc log cabin in the distance between ~~too~~ two large oak trees seems an odd place to be punished.

Commentary
This pupil has successfully self-monitored his mistakes in spelling high-frequency words at the proof reading stage of writing. This pupil obviously knows how to spell these words, but is failing to spell them correctly first time. This pupil needs to focus on developing self-monitoring strategies at the point of writing, rather than leaving it all to the end.

W3: Evaluate own spelling

Pupils should be taught to recognise their strengths as spellers, identify areas where they need to improve and use appropriate strategies to eliminate persistent errors

About this objective

Year 9 brings a greater independence to pupils, it is now that they begin to take responsibility for identifying and rectifying spelling weaknesses, using techniques and strategies introduced during Year 7 and Year 8. In tackling personal spelling, teachers need to guide pupils through a regular process of analysis and evaluation of the pupils' own writing so that pupils are better able to home in on problem areas and apply the appropriate strategy.

What to teach

- The expectation that drafts are always proof read and corrected.
- Reminders about effective strategies: different ways of remembering difficult spellings; applying knowledge of word origins; identifying common spelling patterns and conventions.
- The effective use of dictionary, thesaurus or spell-checker.

Teaching approaches

Introducing and investigating the objective

- Show pupils how to do an analysis of their own spelling difficulties and help them to set personal spelling targets. For example, use a checklist like the one shown opposite.
- Revise the range of spelling strategies introduced in Years 7 and 8 and ask pupils to identify the ones that they will find most helpful in meeting their targets.
- Expect the continued use of spelling journals to develop further the good habits established in Year 7 and Year 8.
- Introduce pupils to any new dictionaries and thesauruses that are available to them.
- Review pupils' progress towards their spelling targets in the Spring Term and help them to set new targets to be achieved by May.

Teaching in the context of reading

- Identify important words that relate to the texts pupils are studying (e.g. characters' names or literary terms). Ask pupils to consider whether these words are likely to cause them problems given their profile as spellers. Expect words to be added to the spelling journal when appropriate.
- Pupils identify words from their own reading that they may want to use, and enter them in their journals.

Teaching in the context of writing

- Expect pupils to use spell-checkers when writing.
- Expect pupils to use their spelling journals when writing.
- Ensure that dictionaries and thesauruses are readily available whenever pupils write.
- Expect proof reading to be routinely done when drafting a piece of writing.
- Focus the marking of spelling around pupils' targets and reward progress made.
- Reward pupils who show evidence that they are taking responsibility for the accuracy of their spelling.
- Introduce a 'Spelling Analysis' sheet to enable pupils to keep a record of their own areas of uncertainty. (See next page.)

SPELLING ANALYSIS		
Type of mistake	**Examples**	**Number of mistakes of this kind found**
Vowels	Freinds (friends) Recieve (receive) intrested (interested)	
Single/double consonants	Stoped (stopped) Ocasion (occasion) Targett (target) persuassion (persuasion)	
Common letter patterns	-ful, -ght, -le, -tch, -tion wh-, wr-	
Tricky words (unusual, difficult or irregular words)	Wierd (weird) Busness (business) Onomatopeia (onomatopoeia)	
Homophones	Allowed/aloud Threw/through Past/passed	
Plurals and other word endings	Watchs (watches) Babys (babies) Quickley (quickly) Moveing (moving)	
Personal blind spots (Not many people make these mistakes – but you do!)	Whant (want) Missing the 'e' off the end of common words	

My most common type of mistake is: _____

_____

To improve my spelling I am going to: _____

_____

To assess this objective

- This objective will need regular and systematic assessment. Once the strengths are established, the focus will be on the strategies to eliminate persistent errors.
- Pupils could audit their exercise books and identify error patterns. This will rely heavily on there being a marking policy for spelling; if pupils' errors are marked indiscriminately it will be difficult to spot patterns.
- A diagnostic spelling test could be given without preparation with spellings clustered according to patterns. Pupils can then make a statement about where their strengths and weaknesses lie and set targets to address areas of weakness.

- The pupils' ability to use appropriate strategies could be addressed through a mini guided session where spelling strategies are discussed and pupils reminded of those strategies taught in Key Stage 2 and Years 7 and 8. Pupils could then keep a note of strategies and targets in a spelling notebook.
- Persistent errors across the curriculum can be listed, learned and peer tested in times such as tutorials and during registration.

Sample task

Pupils are designing a leaflet on healthy eating as part of a media project. Using the word-processed leaflet, ask pupils to make a list of all the words underlined in red. They should then go through and correct as many as they can eliminating 'typos' and careless misspellings. They should then remove these words from their original list. Ask pupils to use the spell-checker to get correct spellings which they will need to write down next to the incorrect spellings. Pupils should then be asked to think of 'best fit' strategies to help them with the spelling of identified words. Pupils could then work in pairs to test each other on personal spellings.

Performance indicators

Always sometimes rarely

- Can identify areas of weaknesses.
- Can self-monitor to eliminate misspellings and typographical mistakes.
- Can identify a range of strategies to learn spellings.
- Can select an appropriate strategy to learn a particular spelling or persistent error.

Example script

Title of work: **Looking After Your Health**

Incorrect	Careless error/ typo	Don't know	strategy
Firtsly	firstly	medecin	medicine Word web – medi = medic = paramedic= Put the 'e' on the end
dose	does	dissapear	disappear dis 1 's' and x2p Like disappoint
		eyesite	eyesight igh same as night not kite
		optishion	optician cian for jobs
		memry	memory mem o ry 3 syllables

Test
medi medicin medicine
disappear
mem o ry memory
eyesight
job – cian optician

Commentary

This pupil is able to apply a range of strategies to improve spelling as well as eliminate words that are carelessly misspelled. The elimination process has helped the pupil to identify the weaknesses and focus on these words. Over the course of a week, this pupil was able to work with a partner to consistently spell these words correctly as one of the tests demonstrates. The test also shows the pupil reinforcing the strategies as suggested by the teacher. This pupil should use these strategies at the point of writing in order to continue to improve.

W7: Layers of meaning

Pupils should be taught to recognise layers of meaning in the writer's choice of words, e.g. *connotation; implied meaning; different types or multiple meanings*

About this objective

Most pupils will know that the way words are used sometimes gives them a different meaning, but they need to recognise when writers are doing this in subtle ways. Emotive language, juxtaposition and emphasis all give words additional meanings, as do the use of figurative language, puns, irony and the use of inverted commas. Pupils need to recognise that different readers will see different connotations, or read different implied meaning because of their viewpoint. Pupils may be aware of the different interpretations that can be placed on poetry, but less aware of the similar interpretations that can be made about non-fiction texts. They should also be taught to make close reference to the text when referring to this use of language. *Note: recognising layers of meaning may be particularly challenging for EAL pupils.* This objective links with 9S&L7

What to teach

- Emotive or partisan language – using newspaper headlines, interpret the editorial perspective, e.g. *Developers Grab Meadows for Building Site* compared with *Company in Land Development Deal.*
- Juxtaposition – demonstrating how placing two points side by side can affect how they are interpreted.
- Connotation – revisiting at a more sophisticated level than in Year 7 the way in which the meaning of a word can go beyond what it denotes, because of the feelings and ideas that are associated with it either by an individual, group or a whole culture, e.g. *cheap* could be understood as inexpensive, or good value; alternatively it could be interpreted as value-less, poor quality, or lacking morals. Benjamin Zephaniah's poem *White Comedy* is an example of a useful text for exploring this in a shared reading session.
- Irony – how this can communicate a writer's real viewpoint through the (sometimes) subtle use of the opposite point of view.
- Shades of Meaning – how similar words or synonyms can have varying degrees of meaning, e.g. *girl, lass, maiden, young woman, young lady.*
- The use of inverted commas either to signal irony or sarcasm explicitly (e.g. Why is John's music so loud? He's 'revising' for his exams.), or as so-called scare quotes which signal an author's attitude to the word being used e.g. His children saw him as a complete 'saddo'.
- Figurative language: the understanding that writers have made a choice about the techniques and the imagery that they employ and that this contributes to the overall meaning carried by the text – e.g. 'Out, out, brief candle' (Macbeth).

Teaching approaches

Introducing and investigating the objective

- Ask pupils to sort sentences or headlines into favourable or unfavourable meanings, e.g. *Their troops cowered in dugouts; the soldiers waited cautiously out of sight.*
- Using a variety of newspapers, rewrite headlines to reflect a different editorial perspective.
- Select a poem for paired discussion about meaning, e.g. 'Spellbound' by Emily Brontë. Ask pupils to change certain words in the poem to change its mood.

The night is darkening round me,
The wild winds coldly blow;
But a tyrant spell has bound me
And I cannot, cannot go.

- Ask pupils to write short sentences using a common word with both negative and positive connotations, e.g. 'I was so happy I felt I could fly.' 'A large, fat fly landed on his cake.' White boards could be used for this activity so the best examples can more easily be shared with the class.
- Set up an investigation into word meanings by assigning a particular section of the thesaurus to each pair of pupils. Ask them to choose the words from the section with which they are reasonably familiar and represent them on a poster in a way that shows up the variation in meaning e.g. whisper, talk, shout could be written with the loudest word in the biggest print. Select the sections to provide suitable challenge according to ability. Pairs of pupils explain their posters to the class.
- As a starter activity, give pupils the beginning phrase of a series of similes, e.g. Her voice was like ..., her hair was like ... Pupils write their ideas for completing the similes on white boards. Ask pupils who have written interesting examples to explain the meaning they intended.

Teaching in the context of reading

- Introduce a range of texts in which there may be different interpretations of meaning, or in which the writer has used specific techniques to reveal his/her meaning e.g. Vernon Scannell's 'A Case of Murder'; DH Lawrence's 'Snake', Jonathan Swift's 'A Modest Proposal'; Andrei Voznesensky's 'First Ice'
- Model the process by which readers question texts in order to ascertain meaning. Show pupils how some interpretations are more valid than others because of other evidence in the text and how the exact meaning of a word is affected by its context.
- Annotate texts to identify words where there may be more than one interpretation of meaning.
- Delete five or six significant words from a short text. Ask pupils to select from a list of synonyms the words they believe have been deleted. Ask pupils to justify their choices by elaborating on the shades of meaning.

Teaching in the context of writing

- Model the process of word choice while demonstrating writing, making the criteria for choosing particular words explicit. During shared composition, stop at key words (e.g. a significant verb), list a number of suggested words from pupils at the side of the board and discuss them before the final choice is made.
- Encourage pupils to experiment with techniques in their own writing, e.g. using emotive language when writing persuasively or using irony to achieve an effect.
- Model how to comment clearly on an author's word choice when demonstrating to pupils how to write about the effect of language on the meaning of a text.
- Encourage the use of the dictionary and thesaurus during the drafting and proof reading processes.
- Ask pupils to write about a text, demonstrating their understanding of the author's intention in his choice of vocabulary, e.g. Seamus Heaney's 'Midterm Break'.
- When marking pupils' writing, reward effective vocabulary choices and any pupil commentary that recognises the implications of vocabulary choice in texts under study.

To assess this objective

- This objective is key in preparing pupils for examinations and can be assessed whenever pupils are required to comment on writers' choice of language and its effect. The assessment of this skill could therefore easily be built into any reading response task where the focus is on the writer's use of language.
- The issue here is depth of understanding. Focused assessment of the ability to recognise layers of meaning is probably best carried out on short extracts or poems to allow a thorough and wide ranging examination of the writer's choice of words. Although poems would seem the ideal text, pupils are expected to comment on writer's choice of words in a wide range of texts, both non-fiction and fiction.
- The assessment could take place through both oral and written responses to reading.

Sample tasks

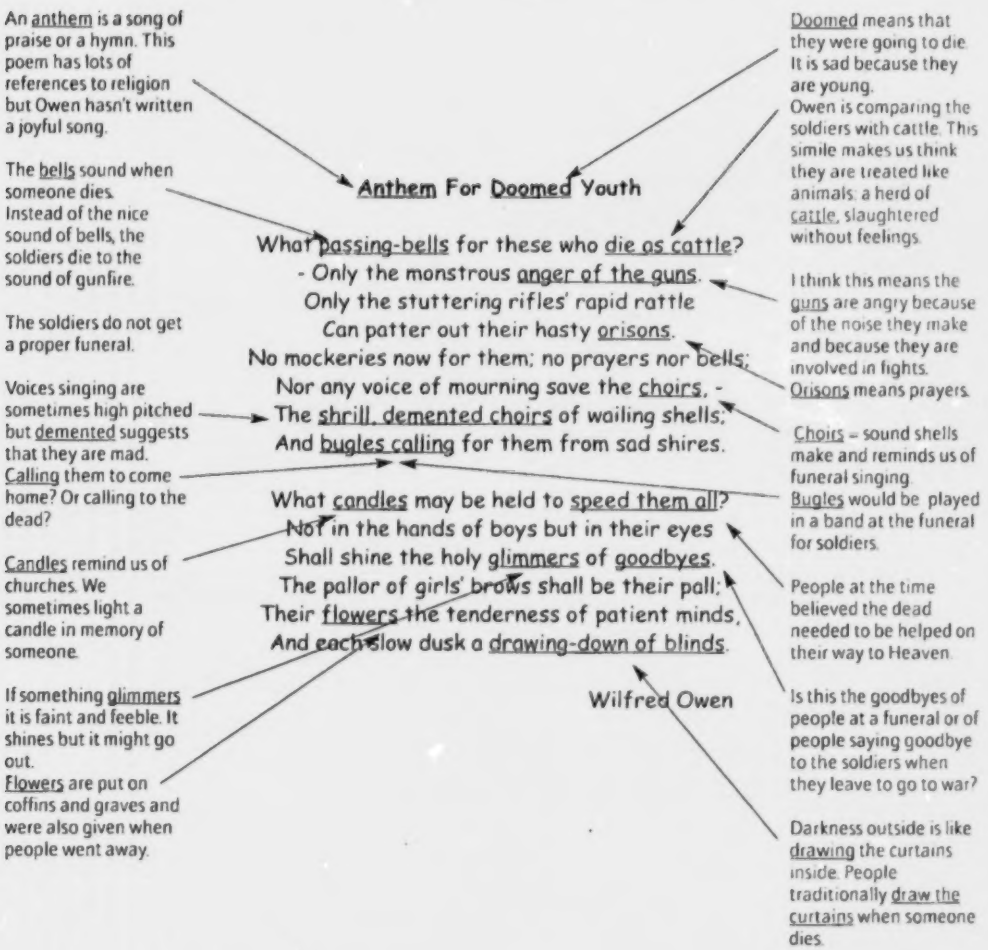
- Pupils might annotate a text (fiction or non-fiction) to identify words with more than one meaning and indicate their understanding of the different ways particular words can be interpreted. Alternatively, they might produce a written response incorporating references to alternative meanings.
- Pupils might discuss meanings in a poem, noting different ways multiple meanings are achieved.
- Pupils might discuss the various meanings and connotations of the words in a media text such as an advert and identify how this impacts on a reader's response.
- Pupils might look at how ambiguity adds to the humour of Act 2 Scene 3 in *Macbeth*.

Performance indicators

Always sometimes rarely

- Can identify and explain the implied and literal meanings of the words in a text.
- Can explain how words might be interpreted differently by different readers.
- Can explain the writer's possible intentions behind the use of multiple meanings.
- Can explain cultural and historical relevance to a writer's choice of words where appropriate.
- Can link words to other associated words in the text which give added meaning.
- Can use specific terms to explain layers of meanings such as 'pun', 'ambiguity', and 'connotation'.
- Can justify interpretations of the text by close reference.

Example script

This text annotated by a student shows literal comprehension and recognition of some other layers of meaning that underpin the poem.

An anthem is a song of praise or a hymn. This poem has lots of references to religion but Owen hasn't written a joyful song.
The bells sound when someone dies. Instead of the nice sound of bells, the soldiers die to the sound of gunfire.
The soldiers do not get a proper funeral.
Voices singing are sometimes high pitched but demented suggests that they are mad.
Calling them to come home? Or calling to the dead?
Candles remind us of churches. We sometimes light a candle in memory of someone.
If something glimmers it is faint and feeble. It shines but it might go out.
Flowers are put on coffins and graves and were also given when people went away.
Doomed means that they were going to die. It is sad because they are young.
Owen is comparing the soldiers with cattle. This simile makes us think they are treated like animals: a herd of cattle, slaughtered without feelings.
I think this means the guns are angry because of the noise they make and because they are involved in fights.
Orisons means prayers.
Choirs – sound shells make and reminds us of funeral singing.
Bugles would be played in a band at the funeral for soldiers.
People at the time believed the dead needed to be helped on their way to Heaven.
Is this the goodbyes of people at a funeral or of people saying goodbye to the soldiers when they leave to go to war?
Darkness outside is like drawing the curtains inside. People traditionally draw the curtains when someone dies.
Anthem For Doomed Youth
What passing-bells for these who die as cattle?
- Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons.
No mockeries now for them; no prayers nor bells;
Nor any voice of mourning save the choirs, -
The shrill, demented choirs of wailing shells;
And bugles calling for them from sad shires.
What candles may be held to speed them all?
Not in the hands of boys but in their eyes
Shall shine the holy glimmers of goodbyes.
The pallor of girls' brows shall be their pall;
Their flowers the tenderness of patient minds,
And each slow dusk a drawing-down of blinds.
Wilfred Owen

Commentary

Understanding the multiple meanings in this piece requires cultural and historical awareness of the traditional ceremony of funerals and the practice of Christian religion as well as the very different conditions in which soldiers were buried. The layers of meanings here are conveyed using a limited number of techniques: figurative language and word associations.

This pupil has shown awareness of some of the more obvious comparisons of the funeral ceremony at home with that of war. Some literal meanings and some other associations are made that develop the idea further, e.g. 'drawing-down of blinds' in the final line. The student understands something of the atmosphere of battle – the noises of the shells and the comparison with choirs. The student is also beginning to recognise ambiguity by questioning the meaning of some lines.

However, multiple meanings (beyond 2) tend not to be sought. The pupil has missed the deeper layers of meaning for example, attached to "passing-bells". There is some recognition that the bells are associated with death, perhaps

even a funeral ceremony, but the pupil misses the irony in the fact that cattle used to have bells that signalled where they were.

The pupil isn't yet making links back to previous lines to put phrases in the context that will give them other meanings. For example, the pupil explains the meaning of the word "orisons" but does not link this with the fact that it is the noise of the guns that is being described as prayer, suggesting that this is the only noise that accompanies the deaths of the soldiers. The pupil needs to have further practice in reading across the text.
The difficult "mockeries" idea, where Owen questions whether the over-ceremonial attitude to death is any more appropriate than the other extreme on the battle field, is missed. To understand this, the pupil would need to more fully appreciate how elaborate funerals were in late Victorian times and people's fascination with death.

Teaching sentence level objectives

This section contains a bank of teaching ideas to help the teaching of key sentence level objectives in Key Stage 3. The focus of this guidance is on teaching sentence level objectives in the context of shared and guided reading and writing. The emphasis should be on putting knowledge about language to use, rather than treating it in isolation. The aim is to help pupils write more successfully the first time round, rather than the more traditional model of trying to rescue poor writing after the event.

Good writers tend to be good readers who internalise the structures and techniques that have become familiar through their reading. However, not all pupils make the connection between what they read and what they write. The following recommended **teaching sequence** suggests how sentence level objectives can be taught, drawing first on reading, and then helping pupils to generalise from their reading and apply what they have learned in their writing.

1. Explore the objective

Activities are used to raise awareness of sentence level features and prepare pupils for in-depth discussion. These include:

- analysing how a writer gains a particular effect, then trying it out for themselves;
- carrying out an investigation such as collecting, categorising or prioritising;
- encouraging pupils to generalise from experience;
- carrying out problem-solving activities such as sequencing or cloze to shed new light on everyday language.

2. Define the conventions

At this stage the teacher builds on the pupils' investigations to articulate any rules or conventions. But this needs to be preceded by investigation and exploration so that pupils have a grasp of the language feature before any terminology is introduced. Terminology only makes sense if it is grafted onto existing concepts.

A glossary of grammatical terms is available on the Standards website at www.standards.dfes.gov.uk

3. Demonstrate the writing

The teacher takes the objective and models for the class how to apply it in the context of a short text. This teaching technique means composing in front of the class, thinking aloud about wording, expression and the choices made.

4. Share the composition

Once pupils can see what the teacher is doing they are drawn into the composition. The teacher will continue to 'scribe' and to lead discussion of language choices but will ensure that everyone is engaged by asking pupils to generate short sections of the writing – for example, by asking pairs to produce 'short burst' contributions that can then be discussed. The teacher focuses pupils' attention on the objective, and discussion revolves around the quality and skill of applying it.

5. Scaffold the first attempts

Now the teacher asks pupils to try using the objective in their own writing and supports them by providing a task rich in opportunities for practice, with the support of a prompt sheet, a writing frame or a set of sentence starters, for example. Alternatively, pupils can be helped to concentrate on language

choices if the content of what they are writing has been provided. Guided writing, where the teacher sits with a small group to guide their writing and to talk them through the act of composition, or enables pupils to discuss together drafts or completed work, is a very effective way of 'bridging' between shared and independent writing.

Care must be exercised in providing the right kind of support. In due course, pupils should be able to generate their own writing structure and starters, and avoid dependency on ready-made models.

Resources

- Statutory tests 2001 KS2 English, Mathematics and Science – Mark Schemes pack 2, QCA/01/695
- Improving Writing at Key Stages 3 & 4, QCA/99/392
- Not Whether But How; Teaching Grammar in English at KS3/4 QCA/99/418
- Year 7 Sentence Bank, DfEE 0046/2001
- English Department training file 2001, Module 10, DfEE 0234/2001
- Literacy Progress Unit: Sentences, DfEE 0478/2001
- Grammar for Writing, DfEE 0107/2000

S3: Degrees of formality

Write with different degrees of formality, relating vocabulary and grammar to context, e.g. using the active or passive voice.

About this objective

Pupils should be consolidating their understanding that texts (even of the same text-type) can vary in formality and that writers sometimes deliberately manipulate text-types, according to the needs of different audiences and purposes. Pupils need to understand the effects of changing active and passive voices; the formality associated with different sentence structures, especially the use of subordination; and the need to make appropriate vocabulary choices. This objective is closely associated with and should usually be taught in conjunction with objective 9S9.

What to teach

- This is a key objective because it is about consolidating and securing the ability to choose the appropriate register for audience and purpose independently.
- This differs from Year 8, Sentence 11 because it deals with formality and informality rather than dialectal variation. There is a continuum on which pupils need to *hang* their language choices:

Very formal	formal	informal	very informal
Standard English	⟶	Colloquial	⟶ Slang

- Formal English is usual in written text, except for dialogue, and magazines such as *fanzines*.
- Part of formal written English is being able to select and maintain an impersonal style. Pupils need to be taught to find alternatives for *you* in formal writing. *You*, in this context, has the generalised meaning of *one*, an impersonal pronoun. English does not possess a comfortable, generalised impersonal pronoun: alternatives include the inclusive, generalised *we* or the passive voice in such phrases as *it might be said that* ...
- In active sentences, you are told who did it and what they did.
- In passive sentences, you are told what was done and to whom, but the agent is omitted. The passive 'depersonalises' the writing, contributing to increased formality as in scientific writing, reports and explanatory texts, where its use is entirely appropriate. The passive voice can also be used to deliberately omit the agent to remove any sense of responsibility, as in *'the poll was lost by 200 votes.'*
- Many pupils confuse colloquial registers and regional variation and need to be taught the difference as part of their developing ability to choose the appropriate style and register.

Teaching through reading

- Take examples of texts, e.g. broadsheet headlines and tabloid headlines and ask pupils to place them on the continuum above. Sports writing and magazines are also useful for this. Discuss why the choices have been made, what statements it makes about the intended audience and its relationship with the publication.
- Ask pupils to keep a diary of the spoken and written registers they use over a day/week and note why and how they varied their register. Ask them to give examples of formal/informal English.
- Compare, for example, an extract from a Michelin guide to an area and a piece from *The Rough Guide* and a travel brochure on the same area. Discuss the relative formality/informality and decide on the intended audience and purpose. Discuss how differences in purpose and audience affect language choice.

- Take an extract from a novel or a poem which contains both dialogue and intervening narrative. Discuss the formal and informal choices and the effects of the dialogue as it contrasts with the intervening narrative.
- Take a very formal text which uses impersonal language and model annotating it to show why, where and how the impersonal tone arises.
- Take examples of headlines, reports and discursive pieces which use the passive voice and omit the agent. Discuss how and why this happens. Ask pupils to convert to the active and discuss the effect of the change.
- Evaluate a persuasive speech for how words and grammar are used to persuade the audience. Note the blend of personal and impersonal language.
- Compare text messaging and e-mail and discuss how written language is used in these more informal contexts. Discuss the fact that informality might be expressed by 'netiquette' items such as ☺ or ☹ to denote feelings; that shouting is expressed through the use of block capitals and the way in which abbreviations are used. Consider how far it is possible to send a formal text message.
- Compare web pages for different audiences, e.g. BBC local sites for students and those from the local council/tourist office. How far does audience dictate formality? How is formality/informality shown?

Teaching through writing

- Ensure pupils are always clear about audience and purpose before they write. Discuss the effect of audience and purpose on choosing an appropriate register.
- Model how to change a report of a school event written for parents/governors, e.g. the school fayre, for the pupils' newspaper. Discuss audience and purpose before starting and model the effects on language choices.
- Model the opening of a formal discursive text which is designed to permit the reader to make up her/his own mind. Move into shared and independent writing to complete it.
- Ask the pupils to write an information leaflet about the same topic e.g. keeping fit, for young people and the over 50s and ask them to provide a commentary about their language choices.
- Write travel pieces based on their area for a Michelin type guide and *The Rough Guide*.
- Write a recount or report in the passive voice, then change into the active voice and write a brief commentary on the differences and what the impact might be on the audience.

To assess this objective

- It is likely that this objective will be assessed on a number of different occasions to allow for the 'differing degrees of formality'. The key to this objective is an understanding of audience and purpose and how this dictates the degree of formality required when writing.
- It is likely that most assessment will centre around the more formal contexts as pupils are, by this stage, very adept at writing in informal contexts.
- Pupils could be given a sample text to adapt and change to suit a different purpose and audience. They could then be asked to provide a commentary identifying what changes they made at word and sentence level and why they made them.
- Some assessment of this objective could be made during the redrafting process: pupils could discuss with a partner how far the appropriate degree of formality has been achieved and identify any improvements that need to be made to meet the objective.

- The objective could be assessed with regard to vocabulary, with 'a washing line' or sequencing starter activity.

Sample tasks

- Pupils might be given an informal text and be asked to transform it into a formal text. This will involve working from definitions of the features; text-marking to identify the features of the original text; substituting the alternative expression and checking for consistency. This could be done using ICT to alter the text on screen, using different colours to indicate changes.
- Pupils write for a particular audience and purpose extracted from the class novel. The conscious decisions about the vocabulary and grammar needed to suit the formality of the context could be annotated so that the writer's choices are made visible.
- Different groups of pupils could write for a different context and the final pieces compared in a group.
- Pupils could work from various example texts and continue the piece, or reply, in the same degree of formality. Again, the features could be annotated, or an additional commentary provided.

Performance indicators
Always sometimes rarely

- Can select vocabulary appropriate to audience and purpose.
- Can use nouns rather than verb phrases in more formal contexts.
- Can use the vocabulary and grammar of standard English for formal contexts.
- Can use complex sentences to present information more economically in formal contexts.
- Can use formal connectives and other phrases to link or introduce ideas where appropriate.
- Can use the passive voice in formal writing.
- Can identify in their own writing how the degree of formality has been achieved.

  NB These performance indicators can be reversed to suit informal writing, e.g. Can use verb phrases rather than nouns in more informal contexts.

Example script

After a disastrous holiday, Darren sent the following e-mail to his friend. Darren complains to the holiday company in a formal letter. The pupil has annotated the changes that need to be made.

Hi Pete, Need formal greeting
We're back! Didn't have a good time, though. Need full sentences It was a disaster from the word go. The plane was late so we arrived half way through the night and we hadn't got a clue where we were. Jo Say who she is more formally kept tripping over things and ended up with a bruise on her leg. Change the underlined informal phrases.
In the morning we realised that our sea view wasn't any such thing. If you used your imagination you could see a tiny speck of blue (well, grey - the weather wasn't up to much either!) Too much like speech here in the distance but in front of that was this massive building site. Standard English needed It was noisy too, and the dust got everywhere - it was worse than the sand. Organise these points better.
As you know, we went all-inclusive and I was looking forward to loads to eat whenever I wanted it, but the food wasn't very nice. It was all over-cooked and everything tasted the same. They weren't very big portions

either and I couldn't be bothered to keep joining the huge queue to go back for more. I think they should give us a refund. What do you think?
Anyway, I'll bring the pics round when we meet.
See ya soon! Need a formal ending Darren.

Dear Sir/Madam
We have just returned from our holiday and we wish to complain about the problems we experienced.
We arrived at the hotel late at night as our plane was late. My wife, Jo, hurt her leg as we tried to find our way in the hotel.
It was stated in the brochure that we would have a sea view. This was not the case. The sea was only just visible in the distance and immediately overlooked by our room was a building site from which came excessive noise and dust. Photographs of the site are enclosed.
The food was also disappointing. We paid for an all-inclusive package but couldn't eat the food that was served. There were always big queues and the food was tasteless and overcooked.
We believe that we should receive compensation for the fact that our holiday did not meet our expectations and your promises.
Yours faithfully
Darren and Jo Miller

Commentary
This pupil has recognised the slang and colloquial phrases used in the e-mail and has replaced these with more formal vocabulary and expressions in the letter of complaint. The pupil has also noticed where incomplete sentences were used informally and has used full sentences throughout the formal letter. In the e-mail, some of the sentences ramble, with afterthoughts added, but are more tightly controlled in the letter. The passive voice has been used in the letter, too. There is clear evidence that the pupil has considered the new audience of the letter, by explaining who "Jo" is, for example. There is an effective new ending to the piece. As a next step, the pupil needs to compare the formal letter with others and consider alternative ways of expressing the information formally. Parts of the letter could be developed more precisely (e.g. on what/where Jo injured her leg) and a wider vocabulary used (instead of "big" and "hurt"). Economical use of pronouns and complex sentences to emphasise particular information and contrast ideas are also possible future areas of development.

S6: Paragraph organisation

Compare and use different ways of opening, developing, linking and completing paragraphs

About this objective

This objective builds on the Year 8 key objective S6 and seeks to **secure** the construction of a text so that it coheres both within and across paragraphs. This is a key objective because it will enable pupils to present thoughts and ideas logically so that linkages and meaning are clearly signalled to the reader. Pupils should be familiar with topic sentences to open paragraphs and recognise the need to organise material within the paragraph. They now need to develop a repertoire of strategies to structure and link paragraphs in different text types. Pupils particularly need to focus on the endings of paragraphs for different purposes, e.g. to effectively conclude the paragraph; to have impact; to prepare the reader for what follows. This objective is linked to 9S5: evaluate their ability to shape ideas rapidly into cohesive paragraphs.

What to teach

Non-fiction

- How paragraphs are organised and linked in different text types.
- Different ways of organising information, e.g. point/quotation/comment; point/evidence; list of points in order of importance.
- Within paragraphs, contradictory argument may be introduced half way through by using connectives such as: *however, on the other hand, yet.*
- Linking between paragraphs can be signalled by repetition of a word from the last sentence of a paragraph in the first sentence of the next. It might be the same word or, more usually, a synonym.
- Cohesion across paragraphs can also be signalled by connectives such as *however*, or links such as *This means.*
- Pronouns are used to link back to the person considered in the previous paragraph, e.g. *These measures may seem extreme.*
- Adverbial phrases often start a new paragraph to link to the previous, e.g. *Today, though, the region is important once again.*
- How to conclude with a paragraph summarising key points.

Fiction

- How to signal the passing of time at the start of a paragraph, e.g. *Several days later; Saturday was the day when it all went wrong.*
- How to signal a character's location or actions before s/he is introduced, e.g. *Below in the garden, Julie was weeding the roses. Taking care not to make a noise, he tiptoed down the stairs...*

Teaching through reading

Investigate:

- the structure of a range of texts, paying attention to links within and across paragraphs;
- the structure of a number of linked paragraphs from a variety of texts, looking at last and first sentences for cohesive links;
- the way in which narrative writers use temporal connectives to pass over large amounts of time, e.g. *Three weeks later ...;*
- how pronouns are used in narrative texts to delay naming the main character;
- the function and effect of key connectives and pronouns in a text using an OHT with them blanked out. Ask pupils to suggest suitable words and phrases, and to discuss their effect in ensuring cohesion and coherence;
- how ideas and themes in non-narrative texts are linked and ways in which

the reader is prepared and guided through the text – for example, by asking pupils to discuss and write sub-headings for each paragraph.

Use whole-class discussion to come to conclusions about the above and display as a wall poster to support pupils to apply their learning in new contexts and move to independence.

Teaching through writing

- Model the process of gathering, grouping and prioritising information into paragraphs.
- Model writing an introductory paragraph which introduces the topic, and a concluding paragraph which summarises key ideas and information.
- Model writing a central paragraph which has a topic sentence and exemplification.
- Use white boards to share the writing of introductory sentences and links within and across paragraphs.
- Show pupils how to use synonyms for words in the first and last sentences of consecutive paragraphs, e.g. *trees and woodland* when writing about the need to conserve forests.
- Discuss a range of ways to convey the passage of time in narrative writing. Provide pupils with a handout to use when writing their own narratives.
- Encourage pupils to plan a whole text and then think and talk the paragraphs through before they write.

To assess this objective

Where paragraphing has been a focus, review the success in a piece of writing or several pieces of writing that each make differing demands on paragraph organisation. Look at the four elements of the objective or focus the assessment on just one of these elements at a time, depending on the needs of pupils.

Sample tasks

- Pupils compare paragraphs from different text types and annotate the ways they each begin/develop/end and how links are made across paragraphs.
- Set pupils specific demands to incorporate into the paragraphs they write.
- Pupils experiment (perhaps using ICT) with different ways of organising information in a paragraph and comment on the most successful. Peer evaluation could be linked to this.
- Pupils plan and draft a piece of writing (or several of different text types) with a particular focus on the four aspects of paragraphing.

Performance indicators

Always sometimes rarely

- Can explain how paragraphs are organised differently in different text types.
- Can open paragraphs effectively, e.g. linking to previous paragraph; topic sentence; surprise the reader.
- Can develop paragraphs appropriately for the text type, e.g. point/quotation or evidence/comment; points listed in order of importance; emphasising some points; use connectives to link points; argument and counter-argument.
- Can end paragraphs effectively, e.g. concluding statement; personal comment.
- Can make links across paragraphs, e.g. using connectives; using adverbial phrases.

Example script
A paragraph from an essay about a controversial issue – leaving school at 14. The paragraph was planned to focus on one side of the argument.

Plan: useful experience. On the job training. Being with adults. Grow up quicker. Helps career. Take orders - so don't lose job or pay.

Getting a job at the age of 14 gives young people a chance to gain experience of a trade or occupation as well as mix with adult company. At school, they will just be learning more about subjects they are not interested in. Instead, pupils can learn something useful to their future career. While some people think 14 year olds are too immature to work, being in adult company would help them to grow up more quickly.

Commentary
This paragraph begins with an appropriate topic sentence setting out the main arguments relating to the experience 14-year-olds would gain from the world of work. The pupil then gives an argument before opposing this introducing a counter-argument with a new sentence beginning with 'instead'. Argument and counter-argument are then provided in one complex sentence at the end of the paragraph. What the pupil has not done is rounded this point off, specifically, or shown evidence at the beginning or end of the paragraph of linking the paragraph to another. Also, points made in the plan (training/taking orders) are not included, but there is no indication of where else the pupil might be planning to put these relevant points.

S7: Exploit conventions

Analyse and exploit the stylistic conventions of the main text types, e.g. parody

About this objective

Pupils should now be aware of the main text types and increasingly familiar with their stylistic conventions at word, sentence and text level. They need now to recognise that some texts are a mixture of text types and that writers sometimes deliberately exploit the conventions, or exchange one genre for another to achieve particular effects. Parody is one particular example of this, where a writer imitates in order to ridicule. Often this involves exaggerating the conventions. Another example is using the stylistic conventions of a letter or newspaper report to advertise a product.

What to teach

- How the stylistic conventions of non-fiction can be manipulated for comic or satirical effect, or to surprise and engage the reader by mixing genre and purpose as in, for example:
  - A sensational news report on Goldilocks' theft of porridge, which offers a parody of tabloid journalism and the tendency of such papers to exaggerate the relatively unimportant.
  - Written instructions to do something trivial like cleaning teeth or making a sandwich, parodying the style of instructions found in self-build furniture.
- How to 'mix' text types for effect – for example, combining report and persuasion in a campaigning leaflet; incorporating elements of explanation, report, instruction and discussion in an article on mobile phones for a teenage magazine.
- A **parody** can exploit both a text type and satirise a behaviour or belief. For example, Jonathon Swift's *A Modest Proposal* parodies the enthusiasm for offering proposals or solutions in the eighteenth century and satirises a set of commonly held beliefs.

Teaching through reading

Use good examples of mixed text types to enable pupils to analyse key features and to identify the effects of combining and overlapping genres.

- Select texts which combine text types such as a leaflet from a tourist attraction which combines information and persuasion. Model annotating the text to show the ways in which the text types combine, such as using information to support a comment or setting the context of the discussion before the persuasive element.
- Share the reading of a suitable teenage magazine article which entertains, informs, persuades and instructs. Show how far the language and layout provides the entertainment and the text and pictures the other text types. Discuss the differences between the use of cartoons and photographs to the purposes.
- Use a polemic where the construct is a series of unsubstantiated assertions and a persuasive piece which will have support, additional information or evidence as part of its construct to demonstrate the more subtle differences between text types.
- Model/share the reading and annotating of a section of parody of a traditional tale or a satirical text such as *A Modest Proposal*. During the modelling, ensure that the key features of the text type are noted in terms of language and how the parody works, by taking the text type and altering the expected content through exaggeration or illogical conclusion.
- Use texts which involve photographs where the text might inform, but pictures are carefully chosen to persuade or influence the reader.

- Use moving images such as advertisements or public service campaigns and discuss the text types found in them. Discuss how verbal/pictorial information is combined with music and voice over to meet audience and purpose.
- Use extracts from moving image texts such as *The Chicken Run* or *Shrek* to demonstrate how well-established genres (escape films, traditional tales) are parodied.
- Compare similar text types from different times to help pupils to identify differences and the possible reasons for these – for example, contrasting two different pages from a recent and thirty year old geography text book.

Teaching through writing

- Model how to plan the overall structure of a text which combines text types. Encourage pupils to complete the task independently.
- Share the creation of a photomontage which uses pictures to persuade and written text to inform.
- Based on the reading above, use shared writing to compose an article for a teenage magazine which entertains, informs, persuades and instructs. Pupils can comment on the various types and how they have used them for effect.
- Ask pupils to share in the writing of a parody after the conventions of the selected text type have been defined, e.g. rewriting the nursery rhyme, Jack and Jill, in the form of a newspaper report.
- Based on reading, invite pupils to prepare the content of a satirical parody like *A Modest Proposal* and write an introduction on a white board or OHT to share with the class.
- Invite pupils to plan and write a piece which deliberately mixes two or more text types, then swap writing with each other in order to discuss and annotate to reveal where the mix occurs and key features used.

To assess this objective

This objective could be assessed by reviewing a completed piece of writing, giving feedback during guided writing sessions or through peer evaluation and self-evaluation. Using the assessment criteria, the extent of pupils' ability to recognise and manipulate the basic conventions at word, sentence and text level can be gauged. Evidence of analysis of the stylistic conventions should be present at the planning stage and the conscious use of these in the drafts of the writing.

Sample tasks

- Pupils write with the purposes of one text type but using the stylistic conventions of another: e.g. an advertisement written as a letter or a newspaper article.
- Pupils discuss texts (e.g. the varied writing in newspapers/magazines) and identify/annotate the stylistic features in order to identify which different main text types they draw on.
- Pupils write a parody of a text that uses conventions with which they are familiar: e.g. fairy story; tabloid news story; instruction text, advertisement.

Performance indicators
Always sometimes rarely

- Can identify the stylistic conventions of the main text types at word, sentence and text level.
- Can identify where there are different text types within a text and identify the features.
- Can imitate a text type and manipulate its conventions.
- Can explain the effects of manipulating a text type on the reader.
- Can make deliberate use of the conventions of different text types in one coherent piece.
  NB Specific criteria could be added to reflect a specific text type.

Example script
This example is part of a newspaper article written to parody the style of tabloid newspapers.

TABLOID RUNS NEWS STORY!!

Yesterday, blonde mother of two, Amanda Jenkins, new editor of the Daily Scoop, put a news story on the front page. Amanda, 34, got the chief's job last month and vowed readers would see changes.
The story, containing 450 words, concerned the serious plight of Donald, the duck whose pond will be destroyed by a housing development. Environmentalists are fighting to save the stranded duck and locals have started a petition.
One reader said, "I am surprised but news stories on the front page is a good idea." Others were worried that the paper would become too serious. "There is enough unhappiness without another newspaper writing about it," said truck-driver, Stuart.

Commentary
Here, the pupil has used the content to make it clear that it is a parody: the headline and reference to the duck's "serious plight". The newspaper features are also exaggerated: the inappropriate focus on the personal details of the editor; the use of exclamation marks and dramatic language: vowed, plight, fighting, stranded. The opening does this effectively, but it is less clear later in the script. The pupil could use peer evaluation to support the redrafting process, focusing particularly on sustaining the style more consistently and making the purpose of the text (parody) more obvious.

S9: Sustained standard English

Write sustained standard English with the formality suited to reader and purpose

About this objective

This objective continues and develops work from Year 7 where pupils are expected to be able to vary the formality of language in speech and writing to suit different circumstances, and in Year 8 where they are required to recognise the differences between standard English and dialect variations. The ability to vary word, sentence and text level features of a text to suit the audience and purpose is a critical skill. Pupils need to be taught how to write a range of texts with a clear awareness of purpose and audience. In sustaining the use of standard English in writing, pupils need to understand the effects of using the active and passive voice; the formality associated with different sentence structures, especially the effective use of subordination; and the need to make appropriate choices of vocabulary. Sustaining a formal tone in a piece of writing involves attending to matters of overall textual coherence such as consistency in tense, use of pronouns and connectives usually associated with formal written language. Formal oral presentations place the same linguistic demands as formal written text: indeed formal oral presentations like speeches are often written first, prior to presentation.

What to teach

Grammar

- How to adopt an impersonal tone, when writing discursively in an essay which evaluates a text or discusses a topic of importance. Formality often depends on being objective.
- How to use the passive voice in such phrases as *It might be said that …*; and avoiding the use of *you* as an impersonal pronoun, as in finding alternatives to *You can see*.
- How to make effective use of subordination to ensure clarity of meaning and appropriate linkages between ideas. Pupils need to secure the effective use of connectives to indicate cause/effect; comparative/contrastive; qualifying and illustrating, and so on. Qualifying connectives like *although* and *if/then* constructs can be the most difficult for pupils to acquire, and so need regular teaching.
- How to make effective use of pronouns, so that anaphoric reference (where the pronoun refers back) and cataphoric reference (where the pronoun refers forward) is clear.
- How to ensure consistency of tense. Discursive essays often use the present tense; for example, as long as *Macbeth* or *Twelfth Night* is extant, then the present tense applies to any discussion of the text or characters. Others may move from present as the topic is discussed to past for illustrative or supportive examples or anecdotes.
- Pupils also need to be aware that there is an oral narrative style which uses the present tense, e.g. *'I'm going along this street, when I see this man. He comes up to me and he says …. '* Pupils need to know that narrative largely uses the past tense unless the present tense is required for dramatic effect.
- How to sustain formality by ensuring that features of speech do not intrude into writing. Pupils need to know that speech markers like *anyway/right* are paragraph indicators in speech and need to be removed in writing and a new paragraph started. Other oral links such as *As I was saying* indicate lack of planning when they are written. Pupils need to plan paragraph content and progression to avoid such phrases.

Vocabulary

- Pupils need to know that formal English demands formal, standard vocabulary, so pupils need to be taught the difference between formal, standard English and colloquial English.
- The number of contractions of negative verbs and pronoun + verbs, e.g. *didn't; you're*, etc. should be restricted in formal writing. Restricting the use of contractions can improve spelling as the nature of the contraction may be poorly understood. In formal oral presentations the use of the auxiliary can be important for emphasis.

Teaching through reading

- Select a range of texts from formal through to informal and ask pupils to arrange them in a line from the most formal to the least formal: ask them to state why they have placed them as they have, and to cite reasons based on features of language at word, sentence and text level.
- Choose a piece of formal text such as a persuasive pamphlet or broad sheet editorial and demonstrate by annotation its formal features and what its formality says about audience and purpose. Then ask pupils to do the same on a different piece of text and explain their reasoning to the class.
- Take a spoken text and model what needs to be done to transform it into a formal, written text.
- Ask pupils to keep a reading journal for a week which should include a TV advertisement; a piece of news text, a magazine of some kind and a media text such as Radio 4 or Radio 1 news. Ask them to comment on the differing degrees of formality and intended audience.
- Read a variety of texts which are mismatched in terms of register and content, audience and purpose. Invite pupils to describe clearly the extent of the mismatch and which language features demonstrate the mismatch.

Teaching through writing

- Before any writing, refer pupils to the audience and purpose and ask them to decide how that will affect degrees of formality. Ensure that they are aware that the ability to sustain formal, standard English when appropriate will be an assessment criterion.
- Ensure pupils are clear about when formal, standard English is **always** required such as critical evaluation essays or letters of complaint.
- Set pupils the task of rewriting one of the mismatched texts referred to above so that language matches audience and purpose.
- In pairs, ask pupils to recount a brief life event which a partner writes down; the text is then returned to the speaker for transforming into a written text. Pupils comment on what they did to effect the transformation.
- Model the rehearsal of a more formal tone and choice of vocabulary in discussion and insist pupils use formal, standard English during discussion prior to writing.
- Model the opening paragraph of an essay, formal letter or speech and ask pupils to continue in the same register and style.
- Encourage oral rehearsal before writing, during writing and after writing. Sometimes the use of a Dictaphone can help at the first draft stage and then speech influences can more easily be spotted and transformed.

To assess this objective

It is important to assess this objective on a fairly regular basis as the level of formality in writing is important for public examinations. Pupils will be writing in standard English in formal contexts with increasing frequency. There are therefore likely to be several occasions when pupils' written work can be assessed for this objective. As there are quite a number of performance

indicators, it is probably a good idea to vary the focus of assessment. The objective could be assessed alongside other objectives such as 9S3 and 9Wr3 where pupils are required to write in a formal style.

Sample task
Pupils could be set a piece of independent writing which requires the use of sustained standard English, e.g. a formal essay, report or formal letter. The work can then be scrutinised for how consistently the word, sentence and text level features of standard English have been deployed. It is also possible to assess this objective in a range of writing that the pupil has been required to produce over a period of time. This objective could also be assessed in the light of pupils' work in other subject areas.

Performance indicators
Always sometimes rarely
- Can write in an appropriate tone, demonstrating a clear understanding of the purpose and audience.
- Can select suitably formal vocabulary appropriate to the purpose and audience.
- Can write with consistent subject-verb agreement.
- Can form tenses correctly and consistently appropriate to the text.
- Can uses clauses to elaborate sentences.
- Can write confidently in the third person.
- Can use the word level features of standard English consistently, e.g. pronouns are used correctly, avoiding ambiguity; prepositions are used correctly; adjectives and adverbs are used appropriately.
- Can use paragraphs effectively to guide the reader through the text, e.g. with appropriate openings, development and endings.
- Can use nouns rather than verb phrases.
- Can use complex sentences to present information more economically in formal contexts.
- Can use formal connectives and other phrases to link or introduce ideas where appropriate.
- Can use the passive voice where appropriate.

Example script
Response to a Key Stage 3 test style question:
Explain the different ways Shakespeare creates a mood of evil in Act 4, Scene 1 of *Macbeth*.

Shakespeare created a mood of evil and sinister foreboding from the beginning by starting with a spell. The ingredients of the spell are revolting and the repetition of the "double, double, toil and trouble, Fire burn and cauldron bubble" adds to the tension.

The sense of menace is also developed by the Second Witch saying "By the pricking of my thumbs, something wicked this way comes; open locks whoever knocks" she is calling up Macbeth and he appears, developing the sense of evil.
Near to the end of the scene, when Macbeth is shown the eight kings and Banquo's ghost, the sense of evil is further developed by Macbeth's responses to the witches and the way he searches for them when they have disappeared. Shakespeare adds to the sense of menace and evil lurking close to the surface as Macbeth appears confused by the apparitions and is not even further unnerved by the fact that Lennox has not seen them.

Commentary

This pupil is clearly aware of the purpose and audience of the task. He is able to write in a sustained manner deploying some of the word, sentence and text level features of standard English. He shows a clear awareness of audience and purpose and is able to use language appropriately. The vocabulary choices are apt and of a suitably formal tone and the pronouns are clear and without ambiguity. Consistency in the use of the present tense is maintained throughout. The paragraphing leads the reader through the text with some links made across paragraphs. Although complex sentences are present, this pupil needs to use a greater variety of sentence structure.

Teaching reading objectives

This section contains a bank of teaching ideas to help the teaching of key text level objectives for reading in Key Stage 3. They are designed to support teachers in teaching reading in shared and guided sessions, and to support pupils when they are reading independently.

1. In shared reading

- Use an OHT or enlarged copy to annotate a text to help make the reading process visible.
- Use modelling and demonstration to show pupils how to infer, deduce, use evidence, predict.
- Target questions at different levels of attainment.
- Ensure pupils are fully involved and required to think throughout.
- Use brief 'time out' strategies such as quick pair discussion or asking pupils to note a response in a few words to keep the session interactive.

2. In guided reading

- Focus on those reading skills that different groups need to develop.
- Choose teaching approaches that are best matched to pupils' needs.
- Set appropriate group targets.
- Use questioning effectively, by using sequences of probing questions.
- Engage pupils in discussion by making your own contributions, or by using a 'tell me' approach to draw out more extended ideas.

Resources

- Literacy Progress Unit: Reading between the lines, DfEE 0476/2001
- English Department training file 2001, Module 8 'Reading', DfEE 0234/2001
- Literacy across the curriculum training file, Module 5 'Active Reading Strategies', DfEE 0235/2001

R2: Synthesise information

Synthesise information from a range of sources, shaping material to meet the reader's needs

About this objective

This objective builds on the R2 objectives in Years 7 and 8. Pupils are expected to find and extract information independently although these skills will need to be consolidated and made explicit in any information gathering exercise. In addition, they will need to apply their knowledge of how texts work, including ICT texts. The objective expects pupils to be selective and discriminating when gathering information. They need to be clear about what they need to research and the perspectives to be covered. Once appropriate information is selected pupils need to be able to combine and organise it into a coherent whole according to audience and purpose. The cross-curricular potential of this objective is worth exploring with colleagues as it addresses a much demanded skill across Key Stage 4.

What to teach

- How to assess texts for relevancy, referring back to task, audience and purpose.
- To discriminate between fact and opinion in carrying out accurate research.
- To use appropriate planning grids/formats, systematically acknowledging sources.
- How to use notes in order to shape information from a range of sources into a coherent plan.

Teaching approaches

- Use a shared writing session to show pupils how to marshal and categorise information under headings, and to organise and shape into a coherent plan. Provide sets of cards with diverse information and ask pupils to discuss in pairs/groups before making their own decisions about grouping information, selecting only what is relevant to a particular purpose and audience.
- Play the relevance game. Provide pupils with a range of relevant and irrelevant facts on card related to an essay title or task. In groups pupils discuss, select and justify the relevance of the fact to the example essay/task.
  e.g. *The title of the essay set is, 'Why did the protest in Soweto get out of control?' 'The children did not want to be taught in Afrikaans' should be deemed irrelevant while, 'The police fired tear gas into the crowd' would be relevant.*
  Differentiate by providing target groups with simpler card choices.
- Model the process of establishing if something is a fact or opinion, e.g. *'If I can put 'I think...' in front of a statement then there is a high chance that it will be an opinion while a fact is something that is true and can be proven.'* Provoke responses with a series of facts and opinions for pupils to apply this method to, e.g. 'Newcastle United are the best team in the Premier league'.
- Provide pupils with a review of a film and ask them to annotate it, labelling the facts and opinions it contains. For a higher level of challenge provide two newspaper reports on the same subject – the task is to find the facts behind the stories.
- Analyse texts that deal with the same subject, e.g. a news report in a newspaper and on 'Newsround'. Groups should explore who they think the audience is and why. Model the use of a grid comparing the content, language and style of the two reports, then model writing a news report on the same topic for a different audience (older teens perhaps), acknowledging sources as and when relevant. Encourage the class to

contribute during a shared write by giving them pieces of information from the original text to re-write in short burst activities.

- Introduce a QUADS grid as a means of planning and guiding more detailed research.

Questions	Answers	Details	Source

Model using the headings to structure the recording process, encouraging pupils to record a brief summary in the 'Answers' column and more detailed notes in the next column.
e.g. *'My question was 'What were the children protesting against in Soweto in 1976?' I have found out from this newspaper article that it was changes in the education system. What changes? I now need to find out what these changes were and record them in more detail. Once I have done that I will write 'The Guardian, June 1976' in the source column. My next question was who ordered the police to start shooting. I found that out in this text book and I've made a note of it in the sources column but I want to find out why he gave that order…'*

- Provide groups with two extracts from adult encyclopaedias on the same topic. The challenge is to create an entry for an encyclopaedia aimed at seven year olds. Model the process of reshaping it; highlighting key points, simplifying the language as you reflect upon what the reader can cope with, and the use of bullet points to break down the text into manageable chunks. Differentiate by adding in the further challenge of, for example, an eighty word limit.
- Divide the class into groups and provide each group with the same facts. The task is to write a three minute speech on the topic but each group has to shape the facts to a different audience i.e. school governors, peers, Year 3 class. Ask some of the groups to write their speech on an OHT for analysis by the whole class. Groups deliver their speeches and note the differences upon hearing them. Move on to closer analysis with pupils explaining language and style choices.
- Analyse relevancy and audience awareness in the first paragraph of a research text produced by a pupil of the same age. Model the process of referring back to the task to check appropriateness. Assign further paragraphs to groups to continue the analysis. Create 'Rainbow' groups to share the findings.
- Encourage pupils to be critical and evaluative. Create with the class a checklist of questions to ask about research, e.g. *'Is that a fact or opinion?' 'Are those your ideas?' 'Can you explain that more simply?' 'Is that appropriate to your audience?' 'Is that relevant to the task?' 'Have you acknowledged the source?' 'How reliable is that source? Could it be biased?*
  Pupils can use the checklist individually or with response partners.
- Provide pairs with a piece of synthesised text and the two (or three) original sources. The task is to identify and provide footnotes for original material used in the synthesised text.

To assess this objective

This assessment will be focused largely on non-fiction. It would be possible to assess this objective in other subject areas as most subjects require research work at some point or another. Pupils could be set a piece of work that requires the gathering and synthesising of information such as a project, giving a talk or a discursive essay. The final product should have a clearly defined purpose and audience. The assessment will be best informed if the process as well as final product is taken into account: a clear view is required of how well the original information has been gathered, synthesised and re-presented.

Sample tasks

- 'Pollution is bad for us and the environment'.
  Write a discursive essay using this title. You will also present your research to the class.
  Top Tips!
  You will need to build on our whole class brainstorm by conducting your own research.
  Use information from at least three sources, one should come from the internet.
  Use the class plan to help you decide what information you need to look for.
  Show how one source might give you extra information or a different view on pollution and its effects.
  Remember to make a note of your sources as you go along.
- (History) Write a magazine article about life during the Blitz. You will be expected to make reference to the primary and secondary sources we have examined in class.
- (Geography) Prepare a presentation on why the new supermarket should or should not be located on the proposed site. You must use different sources to support your view.

Performance indicators

Rarely sometimes always

- Can use a plan to direct the research.
- Can locate and extract in note form specific information from a range of sources.
- Can select information relevant to purpose and audience.
- Can demonstrate how one source might offer more relevant information than others.
- Can combine and re-present information in a coherent structure appropriate to the task: e.g. an essay with a clear introduction, middle and end; paragraphing using subheadings; information within paragraphs organised in a suitable manner; bullet points for a talk.
- Can write or speak adopting a tone suitable for the intended audience.
- Can edit the final product to eliminate discrepancies in tone and style.
- Can cite sources appropriately: e.g direct reference within text, footnotes.

Example script

<u>Pollution is bad for us and the environment</u>

Pollution is a real problem in society today. Because of my research I have been able to find out some of the reasons why. I looked at a local government website and found out how the council sorts out rubbish problems. They provide bins everywhere and bottle banks. I also found out that there are a lot of cycle routes to get people to not use cars as much.

Pollution means making foul or filthy. The air that we breathe is so bad that is why when I saw the news the other day I had to agree with the mayor of London about charging people to use their cars.

I also found out about noise pollution. I read a newspaper about people living near Heathrow airport. They suffer with the noise of planes. A new terminal might be built which means that the future looks bleak for them.

I have discovered more than I thought about pollution. Our geography book says that recycling is the only way to cut down on all the rubbish, noise and smells we make. It also says about how you are more likely to get asthma if you live in the city because pollution is worse in the city.

SOURCES
Newham website
TV news
Dictionary
Geography book

Commentary
This pupil is able to locate information using a range of sources. However, the synthesis of the information is fairly limited as each source is referred to separately. This pupil needs to work on note taking and planning formats to enable her to organise the information more coherently. She also needs to be taught to use a more impersonal style suited to this particular text type. Whilst the pupil cites sources, she has not grasped a formal approach to doing so. Overall, this objective is not secure and other opportunities to develop this skill should be planned for.

R7: Compare texts

Compare the presentation of ideas, values or emotions in related or contrasting texts

About this objective

Pupils need to be able to recognise how ideas, values and emotions are different to facts and how different writers convey a particular idea, value or emotion. They need to be able to explore the nature of these presentations in texts which are similar and contrasting and be able to discuss how the writers achieve their effects. The objective builds on the Year 8 objective R5.
Texts could be from the same or contrasting periods, forms or genres, and may focus on one or more authors. Pupils need to be directed to specific aspects of the texts.

What to teach

- How to recognise and describe an idea, value and emotion.
- The difference between fact and opinion.
- How to recognise bias.
- How to explain a writer's viewpoint.
- How ideas, values and emotions can be expressed through text type chosen, audience addressed, structure and vocabulary choice.
- How to use appropriate terminology when comparing texts.
- How to read across different texts noting the way ideas, values and emotions are presented and synthesise this information into a coherent critical comparison.

Teaching approaches

- Brainstorm a list of facts about the local area and record on flipchart. Organise pupils into groups of four. Ask one third of the class to write a positive description of the area using those facts as a base, one third to write a negative description and the remaining third a more neutral response. Rearrange groups so each version is shared in new groups. Draw out relevant points: texts with similar content can present very different views and values, all texts convey values, sometimes through what they exclude and don't comment on (gaps and silences), the language used is the vehicle for values and emotions to be conveyed.
- Distribute leaflets or brochures on a controversial issue, e.g. whaling. Ask groups to compare the emotions and values endorsed by each text.
- Model during the shared reading of the opening of a class text how values and emotions are conveyed. As you annotate on enlarged text or OHT, think aloud, asking questions like "how does this word/phrase make us feel?" "How would you feel if this phrase/word was used instead?" "What predictions do you have for the rest of this text and where do these expectations come from? – you may consider the genre, context and language". Ask pupils to discuss responses for a few minutes with a partner, then draw out the sense of a more critical stance expected at Year 9.
- Model how to use quotations effectively in writing, to support the comments they make. Give pupils a few minutes to work in pairs to locate quotes for statements or vice versa (page references could be provided). This activity could link with a starter exploring objective 'Year 9 S4 integrate speech, reference and quotation effectively into what they write'.
- Give all pupils a different quotation from a shared text. They have one minute to read the quotation and be able to explain the ideas, values and emotions it conveys to a response partner for another minute. Differentiate activity through different coloured cards. Draw out importance of articulating critical responses to texts.

- As a starter or in a plenary session, organise pupils to read responses from reading journals regularly or give more formal presentations to the class. Work with all groups in a guided way on rotation, supporting their growing confidence in talking about their reading of texts.
- Model how to "read across" a range of texts and synthesise the information. Pupils then use a grid that has space to note similarities and differences between the emotions and values conveyed by the texts. Pupils are given a grid with columns for "What if?" questions, and "effect on the reader" responses to encourage the pupils to situate themselves as a reader in a shared context with a writer.
- Show a variety of comparison grids and frames on OHT and point to A3 copies on display. Annotate the word, sentence and text level features of comparative writing. Opportunity here for useful links with sentence level starters on "Paragraphing and cohesion".
- Model how texts can contrast by showing, for example, how a pre-1900 text could convey different values towards gender roles than a contemporary text.
- Ask pupils to discuss the question in groups, "How has my reading of the last text I read been influenced by the other texts I have read as part of this unit?" Point out to groups how comparing and contrasting texts should enable them to be clearer about their role as a critical reader of texts and the values they convey. Less able groups would benefit from guided support and/or a series of support questions and sentence starters, e.g. "I used to think that ... but now I think that..."

To assess this objective

It is likely that this objective will need to be assessed over a period of time. It will probably include a range of texts, both fiction and non-fiction, some of which may have been explored in class but also ideally texts that the pupil has read independently.

Sample tasks

- Formal presentation where the pupil is required to discuss a range of texts read and then make comparisons focusing on specific aspects.
- Written task where the pupil may be required to respond formally to a set question.
- Group discussion.
- Reading journal that maps the pupil's understanding and development of ideas.

Performance indicators

Always sometimes rarely

- Can demonstrate an increasing awareness of ideas, values or emotions in a range of texts.
- Can use appropriate vocabulary to talk about the texts read and is able to make comparisons.
- Can read "across" a range of texts to compare and synthesise information.
- Can discuss ideas, values and emotions in related or contrasting texts.

In fiction

- Can recognise how ideas, values and emotions are expressed, e.g. through representation of character; dialogue; description and vocabulary choice.

In non-fiction

- Can identify and explain a writer's viewpoint.
- Can identify how the structure and purpose of a text or texts support the presentation of ideas, values or emotions.
- Can identify how the evidence cited has been selected to support certain ideas, values or emotions: e.g reference to third parties/experts.
- Can recognise bias.

Example scripts

- Extract from a reading journal – the pupils are required to include texts that have been read in class as well as texts they have read independently – Below are extracts from the pupil's reading journal where he has tracked the idea of power through the texts read independently.

Holes - Louis Sachar

In this novel, the writer deals with a number of themes, crime punishment, loyalty and friendship. The theme of power is also explored. An example of this is when the Warden asks Stanley if he is thirsty and her conversation with Mr Pendanski ' "So what will it be?" she asked Mr. Pendanski. "Do you want to fill the canteens or do you want to dig?" The theme of power is also explored in the novel when Stanley finds the object in his hole and gives it to X- Ray then moves him up a place in the water line.

Kit's Wilderness- David Almond

In the novel the theme of power is explored through the central character and the effect he has on the others in the story. This is particularly evident through the relationship Askew has with Kit.

I feel this novel has a far darker feel to it than Holes, for example the drawings that Askew shows Kit are all very dark and bleak, "They were dark things, black things; silhouettes of children on a grey field; black slow river; black tilting houses.... "

Commentary

The extracts from the pupil's reading journal show that he is beginning to think carefully about common themes in texts and how the writers develop and support them. He has the terminology to explore the techniques used and he is beginning to use evidence from the text to support his opinions. In order to develop further he needs to explain more explicitly how the themes are developed through vocabulary.

- Pupils have been asked to compare representations of girls on a number of suitable teenage magazine covers.

On the cover of 'Mizz', there are two girls and they both look very innocent. The girl in the main image is wearing a fluffy, innocuous looking polo neck jumper with a matching bobble hat. These items of clothing are pink, a colour traditionally associated with girls. She is looking directly at the camera with a very sweet expression. She has her arms crossed protectively across her chest. She looks very asexual. The overall impression is of a sweet innocent girl who would not do anything wrong. For this reason, parents of young girls might buy this magazine because the image on the front is childlike and innocent.
The image of the young girl on the magazine 'Star Girl' is also represented as sweet and innocent although on closer inspection, she is striking quite an adult pose with her hand under her chin. She also has make up on and her hair is styled to look a bit sophisticated.

Commentary

This pupil has clearly understood how the representation of the young girls on the magazine covers as innocent and sweet has been constructed and presented to the reader. The pupil identifies the associations of certain colours and styles of clothing which are used to reinforce the representation. The

intention to sell to the parents has been identified and explained as well as the subtle features of make up and adult pose which will appeal to the young reader herself. This pupil is already satisfying this objective but could be further challenged by looking at contrasting rather than similar texts.

R12: Rhetorical devices

Analyse and discuss the use made of rhetorical devices in a text

About this objective

Pupils need to know a range of rhetorical devices which can be used in both speech and writing to achieve effect. They should be able to identify these devices then analyse and discuss how they are used by writers and the effects achieved.

What to teach

- Revise with pupils a range of rhetorical devices, e.g. use of rhetorical questions, repetition, alliteration, metaphor and simile, variation of sentence length for effect and the use of other types of figurative language.
- How to analyse the impact of different rhetorical devices e.g. how to track the use of an extended metaphor throughout a novel or play to support the development of a character; how rhetorical questions may be used to persuade the reader; how alliteration can focus the readers' attention on a particular phrase.
- How to identify the purpose and audience of a text from the rhetorical devices used and how some devices are more common to certain text types.
- How to make connections across a text, e.g. exploring a theme in relation to different characters or according to time by the use of timelines and grids.
- How imagery can evoke different responses from different readers.
- How to identify the devices the writer has used and explain the effect achieved using relevant quotation as evidence.

Teaching approaches

- As a starter, pupils are given any statement or question (e.g. 'It needs to be done by tomorrow'). In pairs pupils select a card telling them how to read the line. Instructions could include: critically, defiantly, aggressively, questioning, sarcastic, joyful, quiet, uncertain.
- Organise pupils into threes. Two pupils have one minute each to convince their partner of something (no reference being made by the teacher to rhetorical devices). An observer notes the devices used, based on a checklist. After pupils are reminded of strategies, and given a few minutes to prepare, they speak again. The observer feeds back on effective techniques used.
- Revise key rhetorical devices, then read a persuasive speech to the class (Martin Luther King's 'I have a dream' speech, for example), and ask different groups to record the frequency of different rhetorical techniques on grids or tables.
- Model on an OHT the devices used in the King example or another, highlighting different techniques in different colours. Pupils could have frequent 'time-outs' for 30 seconds to consider the effect of each device used.
- Present pupils, in groups, with the 'I have a dream' speech or another passionate speech, with many of the rhetorical devices blocked out. Pupils replace these devices with more neutral phrases and consider the effect.
- Use an appropriate rap or song lyric so pairs/groups can identify and record examples of emphasis, repetition, alliteration and figurative language.
- Model on an OHT how to analyse the effect of rhetorical devices in a Shakespeare text. For example, use the 'dagger' speech from *Macbeth*, II.1, circling/highlighting the effect of the rhetorical questions at the beginning, the powerful images and figurative language, the repetition of 'I' and the changes in pace caused by varying syntax.
- Give out another section from a Shakespeare play copied onto A3 paper and ask pupils to annotate the effect of the rhetorical devices as modelled by the teacher. The teacher can work with a guided group here, asking questions

like "What mood is the character in at the beginning of the scene?", "how would they be speaking at this moment? – pace, gesture..." preparing the group to read the scene aloud for the plenary. For differentiation, a less able group could read a version in modern English, assuming rhetorical devices are still present. A more able group could transform the effect of a speech by keeping the same language but varying the rhetorical devices.

To assess this objective

Review a pupil's work where he/she has noted a range of rhetorical devices used by the writer and presented some analysis possibly through annotation, or commentary, in a formal essay or a spoken presentation. The skills contributing to this objective will be built up over time and therefore will need to be assessed at different points. Competency in the skills of this objective is very important for public examinations in English and English Literature. Another possible assessable outcome is therefore a practice examination question which requires the pupil to comment on the writer's use of rhetorical devices.

Sample tasks

- Pupils are asked to annotate a piece of text to analyse the use the writer has made of rhetorical devices.
- Pupils work in small groups to analyse and discuss a piece of text in relation to the rhetorical devices used, they present their ideas to the rest of the class.
- Pupils are asked to write a formal essay which includes analysis of writers' use of rhetorical devices.

Performance indicators

Always sometimes rarely

- Can identify a range of rhetorical devices using appropriate terminology, e.g. use of rhetorical questions, repetition, alliteration, variety of sentence structures chosen for effect, use of figurative language addressing the reader.
- Can identify the intended purpose and audience of a text.
- Can discuss the impact of the use of different rhetorical devices on the reader, e.g. how repeating a word or phrase three times is used to persuade the listener or reader; how the use of an extended metaphor creates a powerful image which supports meaning.
- Can identify how different readers may respond differently to the same image.
- Can explain why and how successfully a writer has used particular devices supported by close reference to the text.
- Can read across a text to make connections.
- Can use appropriate sentence structures and paragraphs in writing to discuss use of rhetorical devices incorporating apt quotations as evidence.

Example script

Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee.
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight? Or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?
I see thee yet, in form as palpable
As this which now I draw.
Thou marshal'st me the way that I was going,
And such an instrument I was to use.
Mine eyes are made the fools o' the other senses,
Or else worth all the rest. I see thee still,
And on thy blade and dudgeon gouts of blood,
Which was not so before. There's no such thing:
It is the bloody business which informs
Thus to mine eyes. Now o'er the one half-world
Nature seems dead, and wicked dreams abuse
The curtain'd sleep; witchcraft celebrates
Pale Hecate's offerings; and wither'd Murther,
Alarum'd by his sentinel, the wolf,
Whose howl's his watch, thus with his stealthy pace,
With Tarquin's ravishing strides, towards his design
Moves like a ghost. Thou sure and firm-set earth,
Hear not my steps, which way they walk, for fear
Thy very stones prate of my whereabout,
And take the present horror from the time,
Which now suits with it. Whiles I threat, he lives;
Words to the heat of deeds too cold breath gives.

A bell rings.

I go, and it is done; the bell invites me.
Hear it not, Duncan, for it is a knell
That summons thee to heaven, or to hell.

Pupil notes/ annotations
Considerable use made of rhetorical questions at the beginning.
The speaker talks directly to the dagger, possibly developing the image of increasing instability.

Repetition of "I" develops the image of how this is affecting Macbeth directly.

The speculation about the daggers develops the powerful image, the recurring image of the dagger symbolises the recurring thoughts that are going on in Macbeth's mind.

Powerful image – nature seem dead.

The ringing of the bell draws Macbeth to the conclusion of this soliloquy and it is at this point that Macbeth is going to kill Duncan.

Commentary

The pupil is able to pick out some rhetorical devices used in the text, for example the use of rhetorical questions and the way the first person is used to reinforce the idea of Macbeth's insecure state of mind. The pupil can identify some use of imagery but needs to develop this by explaining the references made, its relevance to the speech and the impact upon the reader. In addition to this the pupil now needs to develop a greater understanding of the rhetorical devices at sentence level; for example, the line length, use of rhyme schemes. The pupil needs further work on this objective.

R16: Different cultural contexts

Analyse ways in which different cultural contexts and traditions have influenced language and style, e.g. black British poetry, Irish short stories

About this objective

The ability to analyse the cultural contexts in which texts were produced is important to give pupils a wider understanding and insight into the texts that they read. Pupils need to appreciate that every text is affected by the culture in which it was written. The ability to generalise and make connections may develop naturally in pupils who read and discuss a wide range of texts. However, all pupils should be given the opportunity and support to read a range of texts from a variety of cultures and traditions.

What to teach

- An understanding and appreciation of a range of cultures and traditions and how they can affect the content of a writer's work.
- The ability to empathise rather than judge, making connections with themes that are a common experience in any culture (love, friendship, freedom, oppression, equality, etc).
- How to read for context clues to access unfamiliar vocabulary.
- The technical terminology that will enable pupils to analyse and explain the influence of cultural contexts on language and style, e.g.: *culture; values; beliefs; stereotypes; non-standard dialect.*

Teaching approaches

- Activate prior knowledge and understanding with a class brainstorm around cultures and traditions. Begin with:
  Culture is ... (a way of life; language, history, politics, traditions, customs, religion, ideas, experiences, views, beliefs, knowledge, values, etc)
  Traditions are ... (aspects of culture. Beliefs or customs which have been handed down from generation to generation).
  Create an immediate appreciation of diversity with small groups reflecting and sharing their own cultures and traditions. How do they affect who we are, how we behave, interact, the language we use, etc.? Create new groups to ensure a range of experiences are shared.
- Explore with the whole class a text rich in culture and/or tradition. Focus on how culture and tradition are evident in ideas, language, tone, imagery and layout. Model reading strategies; looking at the title and poet's name (what these suggest or what do I already know about these?), scanning the text for unusual words, style and layout, skimming then close reading the text. During a second close reading, model annotating possible evidence of culture and tradition. Focus on unusual vocabulary and model how to use context to work out meaning.
- Provide pupils with an anthology of poems from a range of cultures and traditions and a grid to fill in using the exploration points outlined above (old GCSE anthologies are a good source of texts with which you will already be familiar). Groups focus on one poem, employing the strategies you have modelled before filling in the grid. Work with a guided group you have identified as needing further support. Create rainbow groups to share findings across the class.
- Explore a text without giving background information. Pairs/groups read the text and create questions they would like answering about language, content and style. Questions are exchanged with another pair/group to answer. You may choose to support answers by providing background information and/or a glossary. Alternatively, pupils carry out research into the author/poet.

- Provide pupils with annotation cards to match with appropriate points in the text, e.g. *use of patois to create impact, evidence of author's religious beliefs, use of dialect to reflect cultural background, use of imagery to evoke picture in the reader's mind, activity/event unusual to my own culture, use of rhythm to re-create actions, use of sounds to bring events to life, use of rhyme to emphasise/link words together, language which reflects the author's cultural background,* etc.
- Model annotating the first part of a text during a shared read using background information about the writer to inform the location of evidence/effect of culture and tradition. Involve pupils in a short burst activity annotating the next part of the text before sharing. Pairs then apply this approach with the remaining text (some using an OHT). In the plenary groups share findings and explanations with the whole class.
- Explore the oral tradition of some poets. Pupils rewrite poems written in dialect/patois etc. in standard English. Pairs read/record the two versions before discussing the effect. Provide prompts for discussion, e.g. *What is the effect? What changes are made to meaning, impact, rhythm, sound etc? Why was the original written in the way it was? How does the format and style relate to oral tradition? How is language celebrated in the original? How is the spoken voice lost in the standard English version?*

To assess this objective

This objective may be assessed in a number of ways, for example through group discussion, whole class discussion or through a written response. When setting up the task it is important that pupils have had the opportunity to explore a range of texts and have the appropriate terminology to discuss the language and style.

Sample tasks

- Pupils have read a range of black British poetry and have discussed the influences on the writer's choice of language and style as a group. The group then present their findings to the rest of the class.
- The pupils have been asked to produce a display of work from different cultures and have then presented the poems/stories they have studied with a commentary.

Performance indicators

Always sometimes rarely

- Can recognise typical features, e.g. those typical to historic period, dialect, language, religion and culture.
- Can explain how these features influence themes, structure and form, word choice and grammatical structure in a text.
- Can discuss the extent to which these features have influenced a writer's style.
- Can use evidence from the text and beyond the text to support judgements.
- Can discuss the impact of different cultural influences in text(s) on the reader.

Example script

The pupil is responding to the poem "Indian Cooking" by Moniza Alvi.

When reading this poem I could almost smell the amazing Indian spices being mixed together. The writer creates a powerful image of a cooking pan as a painter's palette. This image is developed through the poem, for example the use of "Melted ghee made lakes, golden rivers" developing a landscape painting.

There are detailed references in the poem to specific Indian ingredients such as Khir, which is a milk pudding, and the reader would need to know this to make sense of the poem.

Food is obviously very important in the writer's culture and by using the image of the cooking pan to create the Indian landscape she reinforces this. It is particularly relevant when she says "I tasted the landscape, custom's of my father's country - the fever on biting a chilli".

Commentary
The pupil is able to make clear connection between the poem and the culture in which it was written. She is able to pick out the importance of cooking in the Indian culture but also how the writer has used the cooking pot as an extended metaphor. She is able to use some of the correct terminology, e.g. imagery when talking about the painter's palette. In order to satisfy this objective more fully, this pupil needs to extend her comments to linguistic and structural influences as well as cultural influences.

Teaching writing objectives

This section contains a bank of teaching ideas to help the teaching of key text level objectives for writing in Key Stage 3. They are designed to support teachers in teaching writing in both shared and guided sessions, and to support pupils when they are writing independently.

In shared or guided writing sessions

1. Keep the focus on the objective

- This means moving swiftly through some parts of the composition, but spending the bulk of the time on the key objective.
- Avoid being side-tracked – keep the focus clear.
- Continually refer back to objectives that have been taught previously to keep them 'alive'.

2. Rehearse sentences aloud before writing

- Model how to think up a sentence, and orally revise it before writing.
- Demonstrate how you listen to the impact of a sentence. This helps to avoid too many errors and allows for revising before, rather than after, writing.
- Emphasise the need to apply spelling strategies and to punctuate as automatic habits that do not interfere with composition.
- Model how to refer back to the initial plan, brainstorm or mind map.
- Use a 'crib' that you have prepared earlier when you are demonstrating something to ensure you cover all your intended teaching points.

3. Constantly re-read

- Encourage constant re-reading as it helps to check that sentences build on each other, and to spot errors or places to improve.

4. Model writing one step at a time

- Purposefully focus attention on modelling aspects of writing that most pupils find difficult, or that have not yet become an automatic habit.
- Model the features of writing that pupils have not yet accomplished, then help them move from one level to another.

5. Prompt, sift, analyse and evaluate contributions

- Every pupil should be challenged to apply and try. Provide brief pauses for pupils to discuss in pairs, to jot ideas down, or to compose a short section of text on a white board.
- Challenge, and do not necessarily accept first ideas. Avoid voting on which is best. Ask for explanations, reasons and justifications.
- Demonstrate how a first idea can be improved.
- Establish the habit of 'writing as a reader' – write suggestions down and then think about which ideas are the most effective, and the impact on the reader.
- Avoid over-reliance on the same eager pupils with their hands up. Use them for good examples, but also ask others, by directing questions and requests at them. Use misconceptions positively for teaching points.

Resources

- Statutory tests 2001 KS2 English, Mathematics and Science – Mark schemes pack 2, QCA/01/695
- Improving Writing at Key Stages 3 & 4, QCA/99/392
- Not Whether But How; Teaching Grammar in English at KS3/4, QCA/99/418
- Grammar for Writing, DfEE 0107/2000

- Literacy across the curriculum training file, Module 2 'Writing non-fiction', DfEE 0235/2001
- English Department training file 2001, Module 4 'Writing non-fiction' and Module 6 'Writing narrative', DfEE 0234/2001

Wr3: Formal essay

Produce formal essays in standard English within a specified time, writing fluently and legibly and maintaining technical accuracy when writing at speed.

About this objective

Many students will be familiar with various forms of writing but write formal essays less frequently. This is an important skill required of them in the National Curriculum tests and more generally across the curriculum in Key Stage 4. It is helpful to make pupils familiar with examination mark schemes and to study examples of successful essays. Pupils should be encouraged to apply mark schemes to their own work. This objective builds on the sentence level objectives across the key stage, e.g. Year 8 S11 and Year 9S9 and relates closely to the Year 9 SL2, which requires pupils to 'use standard English to explain/explore or justify'. It focuses attention on the strategies that might be employed to support pupils working effectively and formally within time constraints and consolidates the planning objective Year 8 Wr1. Although the discrete aspects of the objective can be explored separately, the skills required should be practised as a whole.

What to teach

Pupils should be taught:

- To plan swiftly and concisely to support their responses in timed conditions.
- To be aware of what they need to achieve in a given time limit as well as what they can actually achieve so that they plan a balanced response.
- The conventions of formal essays: pupils need to become confident in writing in a formal style so that the formality can be produced at speed and sustained throughout.
- To write concisely, covering a range of points, supported by crisp explanations and brief examples, containing just sufficient detail: these techniques need to be rehearsed before they are required under timed conditions.
- To make precise choices of vocabulary, to be able to manipulate sentence structures for emphasis and to organise ideas effectively, to facilitate economy of expression.
- To write legibly at speed and to couple this with 'quick thinking', when composing their own responses.
- To pay attention to technical accuracy, throughout the writing process: learning to make quick 'best-guess' judgements when they are unsure of a spelling, and developing the habit of using appropriate punctuation as they write.
- To revise work in timed conditions, focusing on ensuring the planned information has been provided and that errors made while writing are corrected, without rewriting the entire piece.

Teaching approaches

- Use handwriting at speed as a starter activity, and introduce it as a requirement during other activities to ensure regular practice. While speed can be practised in isolation, it is important to couple this with the rapid composing of ideas to make the context real.
- As starter activities, revise the linguistic features of formal essays: e.g. *passive, key phrases, connectives* etc. Pupils could be asked to list them quickly on their whiteboards, or to give an example of each, orally.
- As a starter activity, encourage a 'best guess' approach to spelling, by getting pupils to attempt to spell more challenging commonly misspelled words on whiteboards, as quickly as possible. This can be followed up, in a more focussed way, in guided sessions.

- In shared and guided writing, rehearse sentences aloud to become familiar with formal phrasing and to encourage speed.
- Revise the planning approaches explored in Year 8 and provide opportunities for pupils to choose independently, justifying their choices. Reviewing the effectiveness of the planning should be a part of the evaluation of the finished piece.
- Explore sample formal essays to identify the features and summarise the main conventions from these. Pupils could then use the notes created as a checklist, when drafting and reviewing their own work.
- While writing frames could be provided for pupils initially, it is important that they are able to work independently. To support this transition, teach pupils how to develop their own writing frames for particular responses. This focuses attention on the organisation of the ideas and how they will be linked. They could also provide key words and phrases and reminders for writing in a formal style. Stress that this can be a helpful strategy to employ, when preparing for exams.
- Work backwards from a finished example of writing to determine what the timed-conditions plan might have looked like, and reconstruct it with the class.
- In shared writing, review finished essays and their plans, to determine how effectively the piece followed the plan – and how useful the plan had been.
- Model and give opportunities for pupils to practise the planning of responses, stressing brevity, focus on structure, and references to examples, as key features. This is a brief activity that is appropriate to teach at various stages in the lesson, and could be rehearsed orally instead of written; it may not be necessary for pupils to be required to go on to complete a final essay.
- Model techniques for revising work: adding in details missed, clarifying phrasing of ideas, correcting technical errors and ensuring consistency. Use response partners to support pupils in revising their own work before introducing it as an independent task. Encourage pupils to always use the checklist of criteria established by the class, when checking their own work.
- Use demonstration and independent time to practise writing about familiar topics within time limits. This could focus on one section, with stamina for completing a whole piece, built over time. Pupils should be given some opportunities for sustained timed writing once they have developed their skills.

To assess this objective

Pupils could be assessed for this objective at regular points in the year when doing test preparation. It is important to assess the whole process from interpreting the question, to planning, writing, checking and correcting the final outcome. Pupils will only be able to produce legible, fluent handwriting under timed conditions if this expectation is there whenever written work is produced for an audience. It would be useful here to refer to previous essay tasks and how effectively the student was able to complete the tasks. This would help to set targets and inform teaching.

Sample task

- Pupils are set an essay question from a past test paper and complete it under test conditions. Teacher marking identifies strengths and weaknesses and targets are set for future improvements. Peer marking can also be used.

Performance indicators
Always sometimes rarely

- Can interpret the demands of the question or task accurately.
- Can use an appropriate planning format: e.g. flow diagram of main point notes around PEE (point explanation evidence).
- Can organise contents of essay into clear structure appropriate for the task; e.g. introduction, development and conclusion.
- Can use appropriate paragraph structure: e.g. main point with supporting evidence or development.
- Can spell high frequency words and subject specific words with a high level of accuracy throughout the final script.
- Can punctuate within sentences and at sentence boundaries with accuracy.
- Can write using the features of standard English consistently e.g. adopt the appropriate mode of address; use tenses correctly; use pronouns consistently and unambiguously.
- Can write legibly in cursive hand throughout the script.
- Can complete the task at an appropriate level of attainment in the time specified.
- Can employ a variety of sentence structures to elaborate ideas.
- Can make appropriate vocabulary choices.
- Can self-check final script for accuracy and amend errors.

Example script
Task – Write an article about bullying for a local newspaper.
This task was written under timed conditions and was the third task in a sequence of five.

Large Increase in Local Bullying

Recent statistics show that bullying has become a more and more serious problem in our neighbourhood. 20% more boys and 32% more girls admitted to bullying through teasing and 5% of these said that they sometimes phisical.

We visited ~~both~~ two schools (both of which were ~~not~~ mixed secondary schools) and the results we got were roughly the same. More children are turning to bullying and some of the bullied become bullies themselves. The headteacher of school No.1 said that they did not have much of a problem with bullying and did not want to make an issue about it. He denied having any problems with bullies. However head teacher No.2 said that she was in the process of trying to get rid of all the bullies in her school because a number of children had come to her asking for help.

Both Heads said that they felt bullying should be iradicated and teachers and parents alike should help. We asked an expert on child psychology how parents could help: a parent should never seem angry when tackling a tender subject such as bullying. A lot of bullies are great people but have either been bullied themselves and feel angry or are part of a gang and don't want to be left out. If your child is a victim it is best to consult a person of authority rather than the bully or their parents. If the bullying is physical attacks, maybe classed as assault, then you have every right to take legal action. If you are a teacher, you should take whatever action you feel is nessessary.

Teachers and parents do have power. It just takes a little sensitivity to combat this kind of problem. Many of us here at the paper are parents

and we feel the same way. For more information check our website at www.localpaper@the hill.com

Commentary

This pupil is a competent writer who has fully understood the demands of the task. The planning is not evident here so the pupil will need to show planning in future tasks. The pupil's work has a clear structure with introduction, development and conclusion. However, the pupil needs to work on organisation of information within paragraphs to produce a clear, central section. The piece begins in formal mode using standard English but this is less secure in the central section where the pupil needs to adopt a more impersonal style. There is some attempt to use complex sentences but this pupil needs more work in this area to become secure. Spelling of high frequency words is generally accurate but there is evidence of carelessness which could be improved with checking procedures. Punctuation at sentence boundaries is secure with the use of the colon within sentences. Vocabulary is well chosen and precise.

Wr5: Narrative techniques

Explore different ways of opening, structuring and ending narratives and experiment with narrative perspective, e.g. multiple narration

About this objective

This objective requires pupils to experiment with different ways of structuring narrative writing, building upon the Year 8 objective Wr5, which requires the development of the use of commentary and description in narrative. Pupils need to explore the effects of a variety of narrative approaches and develop confidence in choosing these independently. They need to be able to write first, second and third person narratives, from the perspectives of different narrators and viewpoints. In particular, pupils need to plan to structure narratives in unusual ways, and to use multiple narration to help them to link structure to perspective.

What to teach

- The effective use of the range of narrative voices (first, second and third person narration).
- To use a range of methods for opening their stories (action, dialogue, description).
- To experiment with story structure (including chronological and use of flashback).
- How to plan for and write effective story endings (including a twist or moral).
- To select style and vocabulary to suit changes in viewpoint and to suit the audience and purpose.

Teaching approaches

- As a 'starter', compile a list of favourite stories within the class. Establish the genre, narrative perspective and structure for each story. Record on a chart. Discuss, *Is there a pattern?* and use responses to generalise.
- Revise story endings by using a 'starter' in which story endings featuring twists, morals or mystery are shared. The pupils' task is to match the story ending with the feature.
- Again, as a starter, display a range of narrative styles on an OHT, and ask pupils to state whether they are examples of 1st, 2nd or 3rd person narratives, using their white boards.
- Give pupils a variety of story extracts in different genres and written from a variety of perspectives. Model text marking of pronouns to establish narrative voices and highlighting clues to the genre. Pupils then do the same for further extracts establishing genre and narrative voice for each extract. In the plenary, discuss whether any specific genre is suited to a particular narrative voice, e.g. *autobiography – first person*.
- Give pupils a story opening which includes a mystery. Model retelling the story using flashback to show something that happened earlier. Model adding a second narrative perspective. Annotate text to show how the story is improved, and note by the side of it, the effect on the reader. Pupils then do the same for a second story opening.
- Consider T.V. 'soaps'. Look at their story structure and use of multiple narration. Features could be recorded on a grid, on OHT, so that pupils can readily begin to see comparisons between them.
- Read a short story written with multiple narration. Text mark, in different colours, to show the different narrators. Establish the narrative perspective, e.g. *omniscient author, first person main character*. Highlight examples of use of formal and informal language according to character. In groups, pupils continue with text marking for further extracts. In the plenary, discuss what multiple narration adds to the story, e.g. *Allows different opinions on*

characters or events. Forces reader to have own opinion rather than just adopting opinion of author. Allows for a variety of style and vocabulary.

- Take a familiar story (one recently read by class or a fairy tale) and break it into five sections. Record each section on a card, white board or large sheets of paper, using only two or three sentences. Experiment with changing order, e.g. *Beginning at the end. Beginning with one of the middle sections and moving backwards and forwards.* (Do this physically.) Add a second or third narrator. (Write changes in another colour.) Consider how this affects the story.
- In shared reading, look at an opening and an ending for the same story (put side by side on an OHT). Text mark to show links between opening and ending, e.g. *words and phrases in the ending which remind you of the opening. Establish questions or problems presented in opening and link with answers/resolutions in ending.*
- Give groups a story opening. Highlight clues to how the story might develop, then use these clues to draft the ending of the story. In the plenary, compare endings and establish the clues used to write them. A subsequent lesson could focus on how altering the intended audience of the text might alter the clues, and in some cases, the endings.
- In shared writing, plan a story in a given genre. Pupils then write their own story opening and use material from their own opening to write an ending. Write them side by side. Next, response partners read both pieces and highlight the links between them. S/he then records any questions or comments about unresolved problems. Pupils then redraft the opening and write the rest of the story.
- Give each group a genre as a basis for a story. In groups, pupils plan the basic story line and record on 5 cards or white boards . Experiment with changing order and consider a variety of narrative perspectives. In pairs, use basic story line and plan it in 2 different ways. Choose one plan as a basis for the first draft of individual story. In the plenary, review the range of choices made with reasons for decisions made.
- Give a brief story outline to the class and discuss how the plot might develop. Divide the class into groups and give each group a different set of narrative devices (these could be on cards). All groups must write in the same genre and use the same basic outline, e.g.

  Group A – *open story with action, write in first person, use flashback.*
  Group B – *open with description, use chronological order, omniscient narrator.*
  Group C – *open with dialogue, use two narrative perspectives, include formal and informal language.*

  In the plenary, compare how these variations change the story and discuss preferences.
- Towards the end of the sequence of teaching, review what has been learned about successful short story writing, by recording as rules or reminders, on a flip chart, the following: *purpose, audience, structure, narrative perspective.* Next, give all pupils the same story scenario to write and, using the prompts on the flip chart, to experiment with at least two different approaches to writing the story. Finally, pupils evaluate their plans with a response partner, decide on the best approach, and then go on to draft their stories.

Texts that employ multiple narration include: *Voices in the Park* (Browne), *Stone Cold, Abomination* (Swindells); *Tightrope* (Cross).
Short stories make ideal reading to introduce pupils to different story structures, particularly endings (e.g. Roald Dahl's *Lamb to the Slaughter*).

To assess this objective

This objective would be assessed over several pieces of work, possibly based on parts of narratives written in short bursts rather than whole pieces. These need not necessarily always be final drafts. Alternatively, pupils may have experimented with producing the same piece using different perspectives or structures. Having done this, further evidence of pupils making independent decisions about a particular structure or perspective suited to the narrative should be sought. It is possible to assess structure and perspective separately, although with multiple narration, the perspectives and structure are integral. Assessment will involve reviewing a piece/pieces of work using performance indicators to evaluate the extent to which pupils have achieved the various elements of this objective. Attention to the planning stage should be an important part of the assessment. Pupils should be encouraged to feed back objectively to peers on the relative strengths of particular options. Assessment may involve the pupils explaining changes and choices and their effects to the teacher or in a group.

Sample tasks

- Pupils could plan a story outline or be given a short narrative. They rewrite it using different perspectives or with a different structure and evaluate the effects achieved by the different approaches. Pupils could plan their story in different ways and choose one to write in full and evaluate. The planning would form part of the assessment.
- Multiple narration: give pupils a narrative for them to add a different/second perspective. Or provide a short story with more than one character. Pupils write the story as a multiple narration. Having studied a book like *Voices in the Park*, pupils could produce their own narrative told from many perspectives.
- Drama could be used for pupils to tell a story from different perspectives.
- ICT would make an ideal medium for the experimenting with different narrative perspectives and structures with pupils altering the text on screen, perhaps using different colours to indicate various changes, or printing staged changes.
- Different narrative perspectives and story structures could be introduced to pupils over a period of time and collected together, perhaps with an additional pupil commentary, for assessment.

Performance indicators

Always sometimes rarely

Structure

- Can begin stories with action, dialogue, narrative and description.
- Can structure stories chronologically, using flashback, using different time periods, organised around simultaneous events, etc.
- Can end stories with a twist, reference to the opening, a different perspective, suspense.

Narrative perspective

- Can choose to write first and second as well as third person narratives.
- Can adopt a voice different to that of the pupil.
- Can make use of different narrators within a story.
- Can plan effectively and economically.

General

- Can sustain the chosen structure and/or perspective appropriately.
- Can vary the choice of structure and/or perspective independently.
- Can evaluate the merits of various options in terms of their effect on the reader.

Example script

I hovered around the room, not knowing whether to extend my arm in comfort to mum or leave her in the company of her grief. She couldn't look me in the face, in fact, she couldn't focus her gaze on anything in particular. I examined the grain on the wood of the arm of the chair, tracing the lines with my finger while I tried to decide what to do.

At that moment and for many to come, I felt isolated from the world, cut off from life. I observed my youngest child insecure, unhappy and alone. She seemed lost in her own thoughts as she sat in her father's favourite rocking chair. I had lost all power of communication. I needed to talk to her, comfort her, but I was unable to. When she left the room, I was almost relieved.

Commentary

This short extract from the pupil's work results from some short burst writing after teacher modelling. This attempt to use the technique of multiple narrators is fairly successful; the fact that there are two narrators is clear. This pupil would need to work on how this technique could be maintained throughout a piece of narrative writing without becoming confusing or irritating for the reader. These two paragraphs are also structured around a simultaneous event; the pupil would need more work around the use of this structural device to use it successfully in a longer piece.

Wr9: Integrate information

Integrate diverse information into a coherent and comprehensive account

About the objective

This objective requires pupils to make notes in appropriate detail, to organise them so that the writing is clearly structured with ideas logically linked, and to express points concisely and avoid repetition. Pupils also need to make decisions about what is relevant to include. They need to pay attention to the ordering of paragraphs and making cohesive links and to frequently re-read as they write. As part of the drafting process, they should look for gaps in information and a consistency in tone and level of detail.

This objective builds upon Year 8 Wr10, which requires pupils to organise information and guide the reader through the text, and links with Year 9 objectives, R9 and SL7, which both relate to selecting and gathering information. This objective can be taught cross-curricular. The objective links closely to 9S6 and 9Wr14.

What to teach

Pupils need to be taught to:

- Plan effectively and how to avoid or eradicate repetition.
- Organise notes so that points are grouped logically into paragraphs and linked effectively.
- Express points in such a way that there is a consistent style throughout the final account.
- Structure sentences so that several points may be made succinctly in one sentence, e.g. *by using complex sentences and lists*.
- And, finally to:
  i) check that all necessary points have been included;
  ii) redraft their work, to include substantial improvements;
  iii) edit their work to improve fluency and economy.

Teaching approaches

- Use the lesson starter as an opportunity to practise avoiding repetition and irrelevance. Give pairs of pupils a topic upon which to collect notes and three short examples of notes from different sources, labelled A, B and C. The pupils cross out anything irrelevant in A, cross out anything irrelevant and already mentioned in A or B and anything irrelevant or already mentioned in A or B or C. Compare what remains with other pairs.
- Practise grouping notes in the lesson starter by asking pupils to sort notes under headings, which, initially should be chosen by the teacher, but later, should be selected by the pupils.
- As a starter, pupils are each given one or two cards with individual points on them which could be included in an account. Their task is to place them, as quickly as possible, on sheets of paper (distributed around the room) which represent paragraphs of the account. They are then asked to give reasons for placing their 'point cards' in their chosen positions.
- Use the lesson starter to rehearse checking for consistency of writing for a particular purpose and audience in a defined context. Cut up three pieces of writing, giving similar information from different sources into sentences, e.g. *information about free range eggs from an RSPCA advertisement, an article in a teenage magazine and an information leaflet for farmers*. Shuffle the sentences and ask pupils to put them back into their original groups. Extend this by asking pupils to identify the sentences that were easiest and most difficult to place, and then to say why.

- As a starter, focus upon linking paragraphs by using domino cards. On the left side of the card write the beginning of the paragraph, and on the right side, write the ending. Pairs of pupils play dominoes with the cards or work together to arrange all the dominoes in the best order. This could be made more challenging by giving the pupils only one side of the domino filled in, and asking them to fill in the other side, in order to make a link. Pupils could then compare their different versions.
- Ask pupils, in pairs, to define a list of features that would be found in a 'coherent and comprehensive' account; next share these suggestions with the class, and compile a definitive list on OHT or flip chart, to be used by the whole group.
- Model the various stages of note making: demonstrating striking out repetition and irrelevance, adding extra detail, highlighting key points, colour-coding/numbering to show possible grouping, and making the reasons for these choices explicit.
- Model sorting notes into groups, by putting large sheets of paper on the walls all around the room. Put a title on each large sheet of paper. Have notes written on Post-its and talk through placing each Post-it on an appropriate large sheet of paper. Extend this by asking a small group to take each of the large sheets and to suggest which, if any, of the notes they would move to another sheet and to say why. They could also begin to look for any repetition and irrelevance and to order the notes on the sheet, justifying the reasons for their decisions.
- Demonstrate re-reading as the writing takes place, and looping back to improve fluency and economy.
- Show pupils on OHT a text where diverse information has been integrated. Next, distribute copies of the text and ask the pupils to underline examples of loss of fluency in one colour, and a lack of economy in another. Consider first in pairs, and then as a class, what improvements could be made and annotate the OHT accordingly.

To assess this objective

The assessment of this objective will include all stages of the process from the note making to the final piece of work and is best assessed in conjunction with 9R2. Drafts can be reviewed to gauge the success with which pupils have integrated information, particularly the way paragraphs are organised and linked to enhance clarity and logic.
Pupils' ability to integrate information and check the logical organisation of points as they write could be monitored in guided groups.

Sample tasks

- Pupils are given a list of information and a word limit. They must organise the points, focusing on ways of combining details concisely in sentences appropriate to a particular purpose and audience. A similar activity could be presented, with pupils organising notes into paragraphs.
- Pupils make notes from different sources, combining the information in their notes before organising it into paragraphs for a defined purpose and audience.
- Pupils use their notes to draft a text, following a planned structure and using concisely expressed sentences for a defined purpose and audience.
- Pupils experiment with re-drafting by being given additional information at intervals as they write that must be included.

Performance indicators
Always sometimes rarely

- Can select relevant information from different sources.
- Can make concise notes from different sources, avoiding repetition.
- Can organise notes so that points are grouped logically.
- Can combine and re-present information in a coherent structure appropriate to the task, e.g. an essay with a clear introduction, middle and end, paragraphing using subheadings.
- Can organise information within paragraphs.
- Can use sentence structure explicitly to express several points concisely, e.g. complex sentences, lists.
- Can make purposeful use of the notes or plan during the writing of the draft.
- Can edit the final product to eliminate discrepancies in tone and style.
- Can add further detail if necessary to the text once it has been written to ensure a comprehensive account.

Example script

Notes (for one paragraph) made from a range of sources on animal cruelty:
Battery farming: cages small - means they don't get exercise - put on weight faster, no fresh air, just eat, they don't know any different, injure themselves - pecking. Distress, strange behaviour. Beaks clipped. Economical, cheap meat but not as nice. Automatic feeding systems - farmer not seeing them as animals.

Paragraph from the essay

Another way that animals are badly treated is battery farming. This is where lots of chickens are reared in small cages with no room to turn round. They are treated like this because it is cheaper. They might not know any different but it is still cruel. They can't do natural things like fly. They have nothing to do except eat and, because they can't move around, they put on weight quickly. They sometimes peck at themselves and each other and show other signs of distress. Their beaks are clipped to stop them doing this. I'm sure they'd be much happier if they could roam freely.

Commentary

The notes cover many different points, including different viewpoints. The pupil has made an attempt to develop points and link them together in the plan, but within the final paragraph, the points have the feel of a list rather than points which are carefully linked to the main idea. Work on connectives would help the pupil to write more coherently. There is some attempt to use complex sentences but most sentences are compound or simple sentences. The pupil would benefit from some explicit teaching of complex sentences in order to develop a more mature, fluent style. The pupil also needs to work on developing the writing by adding detail to the main points.

Wr14: Counter-argument

Make a counter-argument to a view that has been expressed, addressing weaknesses in the argument and offering alternatives

About this objective

Pupils are required to respond to whole texts (written or spoken) as critical readers/listeners and sophisticated writers. They should go beyond offering the opposite of an expressed view and identify and express subtle differences in opinions. Their writing needs to make clear its connection to the original (through direct or indirect quotation and through its use of connective phrases) and be structured in an appropriate way. In this way, it builds on its Year 8 counterpart, Wr 14, which requires pupils to signpost arguments clearly. This objective links to 9SL9, 9R2, 9Wr9 and 9S6.

What to teach

Pupils should be taught to:

- Identify the main points of the original argument to address.
- Make reference to these either in their own words, summarising, or by quoting the original.
- Ensure that the content of the counter-argument itself is coherent, and that, at a simple level, a counter-argument would be the opposite view of the original, but could also be a more subtle difference in opinion.
- Remember that facts, opinions and other evidence can be interpreted in different ways.
- How to use connectives and subordinate clauses within complex sentences to establish the relationship between the argument and counter-argument.
- Different ways of structuring the points. It is likely that alternative interpretations will be suggested after each weakness in the argument is addressed, and that the structure of the original argument will be reflected in the response.

Teaching approaches

- As a starter, give each pair of pupils a statement which they have to extend, using the following stems:
  Yes, x is true BUT y AND MORE IMPORTANTLY z
  For example, *Yes, trees are green BUT their trunks are brown AND MORE IMPORTANTLY the trunk makes up a large proportion of the tree.*
  In this way, pupils are taught to develop and extend ideas more subtly than by simply contradicting the original point.
- As a starter, construct a card sort activity in which pupils need to group a mixture of pieces of evidence for each point, some of which will be subtly contradictory, and then take feedback asking them to justify the ways in which they organised their points. This activity should be used at the beginning of the planning process.
- Share the reading and analysis of a well-written counter-argument, drawing attention to its structure and rhetorical devices. Use a range of texts over time, such as newspapers, feature articles, editorials and letters.
- Annotate a piece of text with possible counter-arguments, by the side of it. Initially, this may be an activity to demonstrate, but gradually pupils will be able to undertake it as shared work (as a whole class contributing to writing on the OHT or white board), then as guided work.
- Give pupils a planning sheet which has one column to record the key arguments of a text, and a second column which supports the planning of the counter-argument, following the structure of the original.
- Give pupils a letter of protest and ask them to annotate key points, and then respond in groups, from an opposing viewpoint. Compare various responses and share the most successful on OHT.

- Show pupils a good example of a speech and get them to write another in response, in pairs or threes. Finally, ask them to share their responses with the class, demonstrating clearly how they have responded to the points in the original text.
- Give pupils a deliberately provocative statement to which they can construct a focused counter-argument, in pairs or groups. This could form a starter activity, though it is important in Year 9 to nurture the stamina involved in developing whole and sustained text.
- Model how to write an introduction which gives a brief general response to the original argument, heralding the main points of counter-argument, without citing the supporting evidence (which will be used in the main body of the text). Explain and discuss the selected structure and choice of words, as the writing is modelled.
- Print a selection of connectives of explanation and/or contradiction on cards. Distribute them to groups of pupils. The task is for pupils, in turn, to select a subject, from a given list to explore, then, in turn to pick a random card and include the connective on it, in their next sentence. This could also be used as a starter activity.
- Set up a role play in which pupils are told of a decision that has been made but are not given details of the decision. For example, 'a friend intends to leave home' or 'the headteacher has closed the tuck shop'. They then need to anticipate, through drama, the arguments which might have informed the decision, and construct a counter-argument to the decision. This could then lead into an independent writing task, which would entail changing the oral form, to a formal register.
- In groups of three, pupils annotate an argumentative piece, construct a counter-argument and keep a record of how and why they constructed it as they did. This could then be presented to the rest of the class: with one pupil reading the argument, a second reading the counter-argument, with the third pupil providing a 'voice-over', explaining the decisions they made.
- Set up response groups who can use the plenary to evaluate the strengths of each other's counter arguments and suggest further ideas.
- In the plenary, get pupils to compose their own checklist of advice for others who are asked to respond to an argument.
- As part of the plenary, ask pupils to identify other school subjects in which this kind of writing will be required and discuss possible adjustments to the model proposed in English.

To assess this objective

This objective could be assessed in a completed piece of writing such as a persuasive essay, working with pupils during guided writing sessions, or through peer evaluation and self-evaluation. The more successful attempts to satisfy this objective will be where pupils are using specific techniques such as agreeing at first with the point made only to then identify several reasons why such an argument is flawed; less successful attempts will be expressed simply in terms of opposition. 9Wr9 and 9R2 could be assessed in conjunction with this objective. Although this objective is suited to non-fiction, an able group could also use conflicting interpretations of a literary text or texts as the basis for the work to be assessed.

Sample tasks

- Pupils identify key points made about an issue and research facts, evidence and opinions to identify where there are weaknesses in the argument and to support other viewpoints. These are used to annotate the original text.
- Pupils reply to a letter of complaint or a critical report giving an opposing view to the one expressed.
- Pupils write a formal persuasive speech or essay on a particular issue.

Performance indicators
Always sometimes rarely

- Can identify and summarise the main points of an argument.
- Can identify specific points to oppose.
- Can identify weaknesses in an argument and present alternative facts, opinions or interpretations to counter such weaknesses.
- Can use a range of connectives when countering arguments, e.g. whereas; despite however; that said; although.
- Can organise and link paragraphs effectively.
- Can organise points within a paragraph to lead the reader persuasively through an argument.
- Can use complex sentences to present, elaborate and oppose ideas.
- Can identify and express subtle differences in opinions.
- Can employ specific techniques to counter arguments.
  NB If specific techniques have been focused upon in the teaching, the use of these should be included in the performance indicators.

Example script

Counter-argument to views expressed in an essay criticising battery farming.

Original argument .

Another way that animals are badly treated is battery farming. This is where lots of chickens are reared in small cages with no room to turn round. They are treated like this because it is cheaper. They might not know any different but it is still cruel. They can't do natural things like fly. They have nothing to do except eat and because they can't move around, they put on weight quickly. They sometimes peck at themselves and each other and show other signs of distress. Their beaks are clipped to stop them doing this. I'm sure they'd be much happier if they could roam freely.

Counter-argument

Some people believe that battery farming is cruel. However, these people often know little about the real facts. They claim that the cages are too small for them to fly in and move around in. However, this is all the chickens know and therefore they don't expect the cages to be any different. The fact that people think this is cruel is just them being emotional. People also say that they eat all day and put on weight quickly. That is the whole point. People want cheap meat and it is cheaper if the birds don't take a long time to get fat enough to be killed for meat. Accidents do sometimes happen in the cages, with the birds trying to peck each other or getting caught on the cage, but accidents happen when chickens are kept in other ways too. Chickens don't have feelings like humans do and don't think about roaming freely.

Commentary

The pupil has stated the original viewpoint clearly at the start of the paragraph. The connective 'however' immediately establishes a counter-argument. The pupil then focuses on the points made in the original argument in sequence. The pupil relies heavily on the connective 'however' and needs to learn some alternative ways of linking or opposing arguments. The paragraph is logically organised and alternative viewpoints are expressed although the level of detail is somewhat superficial; the pupil tends to simply oppose rather than develop the point with an alternative view. The pupil needs to look at how combining arguments in complex sentences could make the writing more fluent and economical.

Wr16: Balanced analysis

Present a balanced analysis of a situation, text, issue or set of ideas, taking into account a range of evidence and opinions

About this objective

This objective differs from its counterpart in Year 8, Wr16, in terms of *the extent of the range of evidence and opinions* that will be considered. Pupils should also be given opportunities to analyse less concrete matters like ideas and situations as well as texts. By Year 9, pupils should be able to recognise the varying viewpoints more readily and concentrate on the different ways of structuring them to produce a balanced analysis. It could be taught in conjunction with 9R2, which requires pupils to synthesise information from a range of information. This objective links with 9S3, 9S4, 9Wr14 and 9Wr15.

What to teach

Pupils should be taught to:

- Compose an effective introduction that sets out the main issues to be explored, but does not include evidence or other details; and a conclusion which is similarly impartial, but which may contain some personal viewpoints.
- Present a balanced analysis by comparing and contrasting or arguing, for and against all the way through, taking one aspect of the topic at a time.
- Employ alternative methods of organising essays: for example, how one viewpoint can be presented in its entirety, followed by a contrasting view, presented in a way that draws links between the two.
- Use a variety of ways of organising points within paragraphs, and to revise the use of connectives to support this.
- Select information and detail with the audience in mind, and how to successfully integrate quotations and reference into their essays. For example: as separate sentences using connectives, e.g. *Many zoos try to save endangered species through their breeding programmes. For example, London Zoo has recently bred Panda cubs. Likewise, Edinburgh Zoo has…;* within sentences with details given as a list in brackets, e.g. *There are zoos (e.g. London Zoo, Edinburgh Zoo) that breed endangered species (e.g. Pandas, White Rhino);* and by integrating quotations into the sentence, e.g. *The description of Lady Macbeth as a "fiend-like Queen" suggests that she has connections with the devil…* or might require introduction, e.g. *Lady Macbeth is described in words that link her with the devil, "fiend-like Queen".*
- Write a conclusion in which key points are summarised, and a personal opinion my be expressed.

Teaching approaches

- During starter activities, revise the use of connectives and how they link one point of view or piece of evidence with another and make the relationship between them clear: adding *(as well as; moreover)*; contrast/comparison *(whereas, however, similarly, on the other hand)*; cause and effect *(because, since, as a result)*; illustrating *(for example; such as)*; introduction and comment on evidence *(this shows that; I know this because)*.
- The impartial, formal style required for this type of writing could also be revised during starter activities: pupils could be asked to change sentences and phrases into a more formal or passive form.
- Model writing effective introductions; in particular the skills of extracting key details, summarising and organising them, in order to convince the reader to read on.
- Follow the teaching sequence for writing, starting by sharing sample texts with pupils to identify key features and define the conventions re: connectives; text structure; words introducing different viewpoints in a balanced way; the different opinions represented; how evidence and quotations are incorporated.

- Model the way in which points need to be matched logically against each other, and where there is not an obvious opposite point to make, a point of similar importance or interest might be made, instead.
- Model various ways of organising essays: for example, either by stating the most significant points first, or by chronology, or by building up to a particularly important, emotive or convincing point at the end. After modelling, the merits of the various alternatives should be discussed with pupils.
- Model the use of appropriate planning strategies to support the response required. Pupils could brainstorm ideas, but categorise them by colour-coding, listing in columns, moving cards around into the different viewpoints, to ensure the response will provide a balance. They could then organise their notes to support their way of structuring the response.
- Demonstrate how to plan with the final structure of the essay in mind, for example by listing points in columns representing different viewpoints, colour-coding points to identify the viewpoint, numbering points to indicate sequence. Some points should be identified as major points to be explored in stages, and others as smaller points that can be integrated with others. (Card sort activities can be used in the independent part of the lesson, to practise this skill further).
- Demonstrate the writing of one part of the response, with a clear focus on the conventions: e.g. introduction or conclusion, including integration of quotations.
- Some pupils, including pupils at the early stages of learning English as an additional language, might require scaffolds, for example, sentence starters to demonstrate the use of connectives or formal expression; questions and other prompts; word bank (e.g. connectives).
- In the independent part of the lesson, pupils can work in groups to examine particular pieces of evidence or opinions, and combine these in home groups to reach a balanced understanding, before they start writing their response. This is followed by writing a concise summary of the various viewpoints represented.
- After modelling adding alternative viewpoints to a one-sided argument, pupils then practise the skill, on subsequent sections of an essay, in pairs/small groups. This focuses attention on how to structure a more balanced response and how ideas should be linked. It also involves pupils in frequent re-reading to assess the effect of the fluency and logic of the arguments, on the reader.
- Encourage peer evaluation: allow opportunities for pupils to annotate a partner's work using the agreed criteria.
- In the plenary, use an enlarged copy of students' work to identify particular features focused on during the lesson: e.g. *the way evidence has been integrated; the use of connectives to link points; punctuation; use of passive voice and other formal, impersonal writing.*

To assess this objective

Pupils could be asked to write a discursive essay. The final draft of the essay could be used to assess this objective, focusing on the overall structure of the text; the effectiveness of the sequence of information; the different ways quotations and references are integrated and the appropriateness of the style of the writing for the audience and purpose. It would also be useful to assess the planning as the success of the final piece is reliant upon sound preparation.

Sample tasks

- A formal essay on a literary or non-fiction text, e.g. representation of youth culture in the media.
- A review of a book or event.
- A discursive essay offering an analysis of options available in a particular circumstance.

Performance indicators

Always sometimes rarely

- Can organise notes and use an appropriate planning format for the task.
- Can summarise evidence and opinions concisely extracting key points to introduce the topic.
- Can use an overall structure appropriate to purpose and audience, e.g. use introduction, development and conclusion in a discursive essay.
- Can sequence information, arguments and ideas logically and helpfully for the reader.
- Can structure paragraphs appropriate to the task e.g. presenting one side of the argument first, then the opposing arguments in a sequence of paragraphs; comparing and contrasting arguments or viewpoints within the same paragraph.
- Can use connectives to signal the links between ideas, opinions or evidence.
- Can write in a formal, impersonal style, e.g. use of the passive voice, use of the third person.
- Can write using the vocabulary and grammar of standard English.
- Can integrate supporting evidence, e.g. quotations, references.
- Can draw concise, balanced conclusions.
- Can relate own opinions to those expressed.

Example script

The class has seen two versions of *Macbeth*: Polanski's film and a version made for television. They then discussed the two productions, focusing on particular scenes, such as when Macbeth meets the witches.

The two versions of Macbeth that we have seen both have strengths and weaknesses. The Polanski version is eerie and dramatic but set in the correct historical period for the events depicted. The television version is modern but is nonetheless disturbing as it shows the relevance of the themes in the play to life today.

The scene where Macbeth goes to see the witches shows how different the interpretations are. In Polanski's Macbeth, the scene is set in isolated countryside on a desolate beach and the witches are really old and ugly. This makes us think they are evil. Also they cackle a lot so their voices are scary. However, some people thought they were funny because of the way they looked and talked. They probably didn't understand the evil in their words.

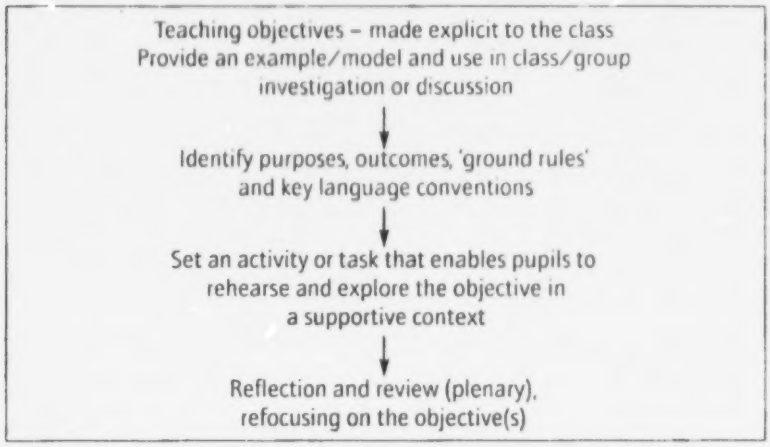
In the television version, the witches are younger and are wearing masks so they seem weird. They skate around Macbeth on roller blades in a car park so it is more modern but some people find it difficult to understand why they are there. One person thought they were disturbing because it is like a nightmare with evil things going round and round you making you feel trapped. They are like bullies on the playground. This is frightening because it is something we can relate to. I think this scene is more effective in the television production because it is different. The witches aren't just typical witches but are like something that would be evil today.

Commentary

This pupil has a clear structure to the piece with an introduction setting out the arguments and paragraphs that analyse the relevant scene. A conclusion, however, is not in evidence here. Each paragraph looks at one interpretation of the scene and presents differing views about the interpretation. Reference is made to opinions other than the pupil's own although these need to be introduced in a more formal style. There is occasional use of connectives to show the relationship between ideas but a wider range of appropriate connectives in conjunction with greater use of complex sentences would result in notable improvements to this piece of work.

Teaching speaking and listening objectives

This section contains a bank of teaching ideas to help the teaching of key text level objectives for speaking and listening in Key Stage 3. Teaching with the speaking and listening objectives either involves linking them in with other objectives from the *Framework for teaching English; Years 7,8 and 9*, or setting up specific sequences of work on speaking and listening designed to teach clusters of objectives. A typical teaching sequence will look like this:


Teaching objectives – made explicit to the class
Provide an example/model and use in class/group investigation or discussion
Identify purposes, outcomes, 'ground rules' and key language conventions
Set an activity or task that enables pupils to rehearse and explore the objective in a supportive context
Reflection and review (plenary), refocusing on the objective(s)

Examples/models

One of the practical difficulties in teaching speaking and listening is gaining access to good models to enable investigation, analysis and reflection. In some cases, this may involve using examples on audio and videotape. On other occasions the teacher will need to model or demonstrate what is expected.

Identifying 'ground rules' and language conventions

Because spoken language is ephemeral, key ingredients in teaching it are to engage pupils in preliminary discussions about the purposes, outcomes and approaches they will need to adopt, and to pick out some key criteria for success.

The section in the following pages entitled 'What to Teach' focuses specifically on features of language typical of different purposes for speaking and on what pupils need to know and do as listeners when listening for different purposes. Pupils need to draw these out after they have analysed and investigated models and examples, but teachers may need to draw explicit attention to key features, especially as looking this closely at the language and structure of interactive talk may be a new challenge for pupils at Key Stage 3.

Activities and tasks

Teachers should plan tasks and activities that will focus pupils' attention on the objective and will prompt and provoke successful usage. Close attention will need to be given to:

- **groupings:** size; composition.
- **tasks:** group outcomes (spoken as well as written); clear time constraints; that promote different kinds of speaking and listening.
- **classroom layout and organisation:** to enable a move from whole-class to pair/group talk and back again; to enable groups to form and reform, or for pupils to move from group to group.

- **feedback:** setting different aspects of a task to different groups to avoid repetition; using 'envoys' to take a group's ideas to a new group; determining the spokesperson at the outset; managing it centrally if there are messages everyone must get in the same way.

Encouraging reflection and review

- Teach pupils specific terminology such as: *turn-taking; contribution; anecdote; spokesperson; appropriateness; non-standard; monologues; dialogue; tone; emphasis; ambiguity; intention; sub-text; pace; eye-contact; body language.*
- Introduce talk logs or journals. Encourage pupils to note down successful contributions, and areas for improvement.
- Discuss and agree in advance specific criteria for success, and use to assist self-evaluation.
- Use pupil observers to stand back and observe others and then to feedback at a plenary session.
- Build in quick pair/group discussion as a matter of routine at the end of an oral activity.

Drama techniques

- Freeze-frame:
  Pupils select a key moment and create a still picture to recreate it.
  Use for reflection by other groups, or to lead into thought-tapping.
- Thought-tapping:
  Pupils speak aloud private thoughts and reactions in role. The teacher freezes an improvisation or scripted piece, and activates an individual's thoughts by tapping them lightly on the shoulder.
- Mime:
  Pupils show a key moment or interpret it without words, using exaggerated gesture and facial expression.
- Hot-seating:
  One person takes on the role of a character from a book or from real life/history, etc; others plan and ask questions and the pupil responds in role.
- Role on the wall:
  Draw an outline of a character on a large sheet of paper. With either improvised or scripted drama, ask pupils to build up a picture of the character by writing key words and phrases inside the outline. The teaching focus is on justifying the words that are written by reference to the text being studied or situation explored.
- Transporting a character:
  In groups pupils take a character and transport them to a different place/time zone, or to interact with a different set of characters.
  The aim is to preserve the key features of the role. For example, transporting a character into a chat show, or on trial.
- Alter ego:
  Groups offer advice to another character at a critical moment in his/her life.
- Forum theatre:
  One group acts out a scene in front of others surrounding them in a circle. Watchers are able to stop the action and make suggestions for improvement, possibly by demonstration, before action proceeds.

Resources

- 'Teaching speaking and listening in KS1 and 2', QCA/99/391
- Year 7 Speaking and Listening Bank, DfEE 0141/2001
- English Department training file 2001, Module 7 'Speaking and Listening' DfEE 0234/2001
- Literacy across the curriculum training file, Module 8 'Listening', DfEE 0235/2001

SL2: Standard English

Use standard English to explain, explore or justify an idea

About this objective

The use of standard English should be related to purpose and audience. It is important to be clearly understood when conveying ideas to an audience. Pupils need to practise explaining ideas in formal contexts and need to move beyond tentative, exploratory talk into more incisive comments. Pupils should be aware of differences between spoken and written standard English. Although in formal spoken English full sentences are not always used, pupils may make use of more formal devices: subordinate clauses, passive voice, connectives to show the relationship between ideas. At word level, vocabulary needs to be understood by all, with both vagueness and jargon avoided. Pupils might self-correct as they speak, to ensure that the use of standard English is maintained.

What to teach

- That there are choices to be made about use of standard English (SE) in both written and oral work.
- The importance of spoken SE: some people have very strong views and expectations about its use and some situations demand it, e.g. debates, job interviews. Attitudes may change over time but it is empowering to have a good grasp of when SE is appropriate and develop confident use of its features as part of a spoken language repertoire.
- That use of SE is determined by audience, purpose, context and that it can vary in degree of formality.
- The specific features of SE and how it differs from dialectal variations, e.g. subject/verb agreement, past tense, adverbs, negatives, pronouns, prepositions.
- When SE is likely to be required in the classroom, e.g. formal debates, prepared presentations, whole-class discussion. Point out when very formal SE may be inappropriate, e.g. pair work.
- Standard English can be spoken in any accent.

Explain

- How to start by orientating listeners, including a logical sequence of points which needs signalling to the audience, e.g. *In this talk I am going to ... , First of all, I would like to ... , Now I am going to explain how ... , Finally ...*
- How to use the first person and present tense to explain ideas about texts or issues, e.g. *I think David Hill includes comedy in order to ...*
- How to illuminate points by examples or evidence, e.g. *An example of this can be seen in the final paragraph when ... ; In Holland, for example, euthanasia has ...*
- How to elaborate or clarify, e.g. *You can perfect this skill by ... ; This technique is used again in the second stanza when the poet ...*
- How to monitor audience understanding by questions during or after the explanation. *Does everyone understand what I mean by ... ?, Before I conclude, are there any questions...?*
- How to conclude explanations by phrases such as *I hope everyone now has a better grasp of my point of view on this issue.*

Explore

- How to signal tentativeness by incorporating tentative words or phrases such as *perhaps, maybe, it may be possible to ...*
- How to establish an exploratory tone at the outset by a statement of intent, e.g. *I would like to consider what would happen if...*

- How to use rhetorical questions to draw in the audience, e.g. *What could this possibly mean? Have you ever wondered why ...?*
- How to link ideas to ensure listeners follow the speaker's thinking e.g. *Another issue raised by the article is ... ; An alternative interpretation is that Dickens is ... ;*
- How to explore the implications of ideas through constructions such as *If ... then*, e.g. *If this is the case, then it is likely that ... ; If I am right, it may also mean that ... .*

Justify

- How to justify ideas by evidence of some kind: data, quotations, illustrative examples. The common pattern for justifying an idea is: explain it, provide supportive evidence, confirm your point.
- How to use formal orienting phrases such as *I shall now explain why I ...* or *Support for my view is provided by ... .*
- How to introduce specific evidence by phrases such as *For instance; Take the case of ...* and to justify an idea with reasons using *because*.
- Different factors may be itemised, e.g. *Firstly ... Another reason is ... , Finally...*
- Earlier points by other contributors may be countered using formal phrases such as *Unlike the previous speaker, I believe ... because... .*

Teaching approaches

- Use a two-column grid to itemise and compare the key differences between spoken standard and non-standard English. Include points related to grammar, e.g. adverbs (*I want to move on quickly* vs *I want to move on quick*) and vocabulary (*Ray Bradbury likes to mess around with ...* vs *Ray Bradbury experiments with...*)
- Use a role play to explore the impact of inappropriate language in formal contexts, e.g. the use of slang by the headteacher in assembly or non-standard grammar by a newscaster reading the ten o'clock bulletin.
- Analyse the features of a transcription of a more formal spoken text , e.g. a parliamentary speech or the Queen's Christmas message. Read it together, then ask pupils to highlight and annotate features of the text before discussing it.
- Interfere with specific features of a transcribed formal spoken text. Change occasional words or phrases so they are too colloquial for the context. Ask pupils to identify interferences and to provide alternatives with reasons.
- Ask small groups to brainstorm the features of more formal talk, using a diagram such as a star chart: each group should focus on one of: *explain, explore, justify*. Get the class to report back ideas: discuss, record on the white board or OHT, revise, then ask groups to produce a poster or leaflet explaining key features.
- Model one type of talk to the class, e.g. explaining a hobby in a more formal presentation to the class. Demonstrate the beginning of the talk. Ask pupils to note key phrases and other features as you go. Discuss and record key points then continue with the next stage of the talk, asking pupils to take over. Then ask pupils to work in pairs to complete the task.
- Specify your expectations of SE and degree of formality when you set oral tasks. Discuss, agree and record key features. Remind the class as they carry out the task.
- During oral work, praise good use of SE and comment constructively on how less appropriate language could be improved.
- Provide journals for speaking and listening work. Ask pupils to write reflectively about their own and other pupils' oral work, focusing on specific aspects, e.g. use of SE grammar and vocabulary. Expectations for specific tasks could also be noted here.

To assess this objective

This objective could be assessed through paired, group or whole-class talk. Assessment could be based on relatively short tasks and is likely to focus on a few pupils on any one occasion. Pupils need to demonstrate that they can use the vocabulary and grammar of spoken standard English. Peer and self-evaluation using the performance indicators are also useful ways of assessing this objective. The purpose and audience for the task is key: pupils need to show an awareness of which contexts demand the use of spoken standard English.

Sample tasks

- Pupils participate in a whole-class debate, explaining and justifying their ideas in formal, standard English.
- In groups, pupils explore an issue, perhaps in a role requiring standard English. A pupil in the group could be an observer, recording any non-standard English.
- Individually, pupils present a proposal, explaining the concept and justifying their idea. Again, this could be a task done in role.

Performance indicators

Always sometimes rarely

- Can identify contexts where standard English is necessary.
- Can select vocabulary suited to the context and for clarity.
- Can elaborate points using complex sentence structures and connectives.
- Can elaborate points using clear examples.
- Can avoid the use of dialect, colloquialisms and words or expressions pertaining to specific social groups.
- Can explain the effect of using standard English on the intended audience or listener.
- Can identify and self-correct when non-standard forms are used.
- Can use the appropriate form of address.
- Can maintain correct subject verb agreement.
- Can structure talk in a clear, logical way, showing awareness of spoken conventions.

Example script

Speaking and listening record

Objective: Standard English
Task: Pupils present a proposal to the school council.
Evidence
Student A noted observations about Student B during the task.

Proposed more drink/snack machines.

1 Explained problem with current situation: made lots of complaints, not always in SE when got excited about the problems. Colloquial: "dead bad" and non-standard: "we was" during anecdote about current problems.
2 Details of what pupils want & reasons why each of these is necessary:
   - more choice - so can have what want e.g. hot and cold drinks, sweets and crisps;
   - machines that work - so don't lose money;
   - different venues - so can get to a machine more quickly.

   More formal here - SE used. Points clearly stated and confident - explanations.
3 Justified ideas further - sensible reasons - q. detailed - keep occupied at breaks; stop the rush to the few machines that work and

the crowding, hot drinks to keep them warm in the winter - healthier than pop. Some comments about the behaviour it would stop were informally expressed ("doing their heads in") but used some formal expressions in a complex sentence to convince: "If these extra machines are made available, the school will become a happier place".

Commentary

This pupil has understood the purpose and audience of the task, and has used spoken standard English effectively at times, particularly when expressing rehearsed arguments. The pupil has chosen some appropriate vocabulary and used the passive tense on one occasion. The use of non-standard English was present when the pupil was responding to points raised thus demonstrating that this pupil still has work to do to satisfy this objective. After the activity, the pupil could have been asked to record any non-standard English vocabulary or sentences he/she used and discuss alternatives so that the learning can take place in context. The pupil needs to learn to maintain a detached and impersonal style, even when making points strongly.

SL7: Identify underlying issues

Identify the underlying themes, implications and issues raised by a talk, reading or programme

About this objective

Pupils should be able to listen carefully, to select particular information for comment, and identify how messages are conveyed. They need to interpret what they hear, recognising what is implied and detecting bias. This involves being aware of audience and purpose, recognising connotations at word level as well as stylistic conventions at sentence level, and organisational implications at text level. While some pupils will recognise implications and issues immediately, others need support to explore beyond the surface. The objective is likely to be taught alongside other objectives clustered around persuasive texts, both spoken and written.

What to teach

- Listening for different purposes:
  - to identify the main points made.
  - to understand main points and formulate own responses, e.g. own views or questions.
  - to identity key points and recognise how they are being made, explicitly or inexplicitly.
  - to identify what significant issues are raised and why.
- How different types of spoken texts may be organised and especially what techniques may be used. For example, at text level, a prepared talk designed to persuade the audience of a particular point of view may be carefully structured: an introduction which orientates the listener > a series of linked points > a concluding overview. At sentence and word level, the speaker may deploy rhetorical questions, irony, emotive language, imagery, repetition.
- What is meant by *theme*. In a talk, it means an idea or topic which is expanded upon, for example a pupil speaker may explore the theme of friendship and loyalty among teenagers.
- What is meant by *implication* – something that is not directly stated but suggested or hinted at. Listeners need to hear between the lines. A particular meaning may be implied by:
  - a rhetorical question, e.g. *Would you like to live next door to a noisy neighbour?*
  - an invitation to the listeners to work out something for themselves, e.g. *Think about it*
  - emphasis given to a particular word or phrase, e.g. *Yes, it* ***seems*** *like a convincing argument*
  - apparent denial, e.g. *I wouldn't go so far as to say he was an out and out liar*
  - connotation, an association or idea suggested by a word or phrase, e.g. *maiden* connotes chastity.
- How to detect bias in different types of material. Pupils need to ask searching questions about the underpinning beliefs of the speaker, writer or television programme maker/presenter. They need to be able to detect illogical thought, unsubstantiated arguments and distortion of data. They need to recognise emotive language that seeks to persuade the listener against his or her good judgement.
- How a talk, reading or programme may set out to deal with an explicitly identified issue or how it may unintentionally raise issues for the listener. Effective listeners need to be able to identify:
  - important points of interest raised by the material;
  - their own views on these points.

Teaching approaches

- Focus pupils' attention on the idea that writers, speakers, programme makers have a specific purpose which readers, listeners, viewers need to recognise to avoid being hoodwinked. Provide a list of different examples and ask pairs to suggest the purpose of each:
  - newspaper editorial;
  - Ten o' clock television news;
  - Queen's Christmas speech;
  - campaign leaflet;
  - banquet scene in *Macbeth*;
  - public information bulletin on radio or TV;
  - political party's election broadcast;
  - short story.

  Discuss: why is it important to recognise the purpose? What may happen if you don't?
- Analyse key features before pupils listen to more demanding material. For example, provide an outline of the structure of a television documentary: introduction, the case for, case against. Provide pupils with a list of key words or phrases to be on the alert for when listening.
- Explain listening tasks precisely. Provide guidance on what the class should do while listening and what will happen afterwards. Provide a handout which will help them complete the task effectively, for example an outline of the television programme with space for notes under each heading or a specifically designed note-making template.
- If the focus of the listening task is to identify **themes**, explain before you start what sort of material the class will be trying to identify. Pause at appropriate stages during the talk, reading or programme to monitor understanding and model noting of key points and supporting evidence. Afterwards, ask questions about notes and evidence. Discuss the different themes that have been identified.
- To tune the class into implied meaning, ask pairs to role play a conversation in which each speaker implies points but is never explicit. To help the class identify implied meaning in the main listening task, discuss likely features before you start. Again, pause at the first example: ask pairs to identify what is being implied then take comments and agree on likely meaning. Demonstrate how to note the point in a grid:

Explicit points	**Implied points**
1. Current school terms too long	1. Implies pupils are bored by 'Do pupils really want a 14-week term?'
2.	

  During subsequent listening, ask pupils to note further key points. Afterwards, discuss points from both columns.
- To identify what might be the implications or consequences of ideas expressed, provide a two-column note-making grid: points made and consequences. Model the note-taking and discuss the main consequences noted by pupils after the listening task has been completed.
- If you want pupils to focus on issues raised, again encourage noting of key points. Ask pupils to highlight or circle significant issues for later discussion. When taking feedback, ask pupils to explain why a point is of interest or is contentious. Note key issues on the white board for a possible written follow-up task.

To assess this objective

- Observe a group, pair or whole-class discussion in which pupils are discussing a live talk, audio or video tapes. Record evidence of the extent to which individuals in the group are able to fulfil the assessment criteria. Record some of the details of what is said in order to ascertain later the quality of the response.
- While being aware of the level of performance across the class, assessment will focus on a few pupils in the group rather than trying to record evidence about all pupils on any single occasion.
- Teacher assessment can be supplemented by pupil self-assessment and peer assessment using the same criteria. This helps to ensure that pupils know what is expected of them, can reflect upon what they have achieved and identify the skills they now need to develop.

Sample tasks

- Pupils could listen and make notes on a talk, perhaps on video, tape, radio or delivered to the class. They discuss what has been said in order to identify firstly the intended audience, purpose, viewpoint of speaker and themes, then what the talk implied about these, and finally the issues raised.
- Pupils could listen to a talk about a controversial issue that affects them (e.g. whether pupils should be able to leave school at 14), and then specifically discuss the underlying themes, the implications and the issues.
- Pupils could present their own talk in role, to help them to demonstrate understanding of how information is perceived by listeners. For example, the proposal to build on local land or ban a popular recreation would be seen differently by environmental groups, local children, health and safety officials, those financing the project, local workers, etc. Groups of pupils representing each category could discuss the themes and their implications and how these would be presented in the talk before moving into mixed groups to debate the issues.
- For pupils still working towards this objective, possible themes, implications and issues based on a talk they have heard could be given on cards. Pupils select and sequence in order of significance, the cards that are relevant and categorise them into theme, implication and issue. In addition, discussion of a visual stimulus before the talk can help pupils to focus their listening.
- The task could be made more complex by increasing the length of the listening required, the complexity of the content, audience and purpose and the number of different views expressed.

Performance indicators

Always sometimes rarely

- Can recognise stance and purpose of speaker.
- Can identify themes and issues.
- Can contribute to the discussion of each element: themes, implications and issues.
- Can move beyond literal understanding and recall to interpret what has been said.
- Can identify the implications of specific words and phrases.
- Can refer to the effect on the listener of tone, pace and intonation.
- Can recognise stylistic effects, e.g. repetition, rhetorical question, quotation.
- Can demonstrate awareness of the effects of what is said on the intended audience.
- Can support points with evidence from what has been heard.
- Can identify and explain bias.

Example script
Pupils have listened to the speech Mrs Thatcher gave after the British victory in the Falklands War.

Pupil notes

Speaking and Listening record

Objective: Identify underlying issues
Task: Group discussion about Mrs Thatcher's speech.

Lots of short contributions - some points explained. Understood purpose of speech.
Noted "positive" tone of speech - persuading. Makes you want to believe what she says. Flatters people who agree with her - insults people who don't.
Says "we" - so everyone agrees with this view.
Doesn't mention casualties or cost - biased. No evidence.
She was confident, looked frightening - wouldn't argue with her - personal response. She'd upset some people.
Liked way she said they were like robbers getting away with goods - gives a funny picture.
Some words louder than others - makes us remember these, think they are important.

Commentary
The pupil has contributed frequently to the discussion but should now be encouraged to extend these contributions and perhaps take on a particular role in the discussion.
There is evidence that the pupil is aware of the themes, implications and issues and is interpreting what is being said with brief isolated references to the text. The pupil could now try to make these references more methodical and thorough, tracing themes and how they develop.
There is some comment on specific words and phrases but not a precise awareness of formal and informal language.
Similarly, the pupil recognises some elements of the presentation of the speech and gives a personal reaction and empathy. These could be developed and more precise terminology used to explain techniques like emphasis and tone of voice. There is little reference to underlying issues.

SL9: Considered viewpoint

Discuss and evaluate conflicting evidence to arrive at a considered viewpoint

About this objective

Through discussion of conflicting evidence, pupils should become more aware that views can be diametrically opposed or simply differ slightly on certain points. They need to clarify their understanding of what is being said, be attentive to details and read between the lines to identify any sub-text. In evaluating evidence, pupils should consider bias, flawed arguments, inaccuracy and extreme views. They also need to be aware of how their own opinions or assumed stance influences the consensus they reach. They need to develop their ability to work together to avoid polarisation in the group. Contributions will often respond directly to what has just been said, acknowledging the views of others. In reaching a considered viewpoint, pupils will justify and modify details of their own views. They could be required to explain their considered viewpoint to others.

What to teach

- How to give evidence, reasons, anecdotes or illustrations to support views: *For example, To support this…; Evidence demonstrates…; Research proves…; The facts show….*
- How to use adverbs to temper one's views: *sometimes, often, always, occasionally.*
- How to make interjections, accompanied by a shift in views: *Oh, I see…; Oh, I understand now….*
- How to offer statements of opinion or judgement: *In my opinion…, I think…, I believe…, I prefer…, I would rather….*
- How to evaluate evidence using:
  comparative/ contrasting connectives: *compared with, similarly, likewise, alternatively, whereas, on the other hand, despite;*
  causal connectives: *because, therefore, so, in that case, still, even though, as a result, consequently;*
  verbs to indicate judgements: *believe, think, prefer, would rather, trust.*

Teaching approaches

- Through discussion with pupils, clarify the process involved in reaching a considered viewpoint. For example:

1 Listen to or read and then discuss the evidence.
2 Ask questions to clarify understanding (if possible).
3 Be attentive to detail and read between the lines to identify sub-texts.
4 When evaluating the views of others, be aware of bias, inaccuracies, flawed reasoning, extreme views.
5 Be aware of your own bias and views.
6 Be willing to modify your views in the light of new evidence or good argument.
7 Aim to be objective when discussing the merits of different situations or arguments.

- Set up various scenarios with conflicting evidence where a decision has to be taken, e.g. a proposal to alter the school year to 5 terms; plans to build a new housing development on a green field site. Ask pupils to work in groups to discuss the evidence and decide what action they would take. Each member of the group adopts a role and the group then discusses their given situation in role. After the group discussion, the group reaches a decision about the evidence and makes their recommendations.
- Give pupils a controversial statement to discuss. Allow thinking time and some initial discussion, then give the pupils additional pre-prepared

statements, on cards, to add to the discussion. Pupils use these statements to extend or modify their views. For example: Initial card: *Is it always wrong to tell lies?* Additional cards: *What about if someone lies to protect someone else? What if the lie is temporary (short-term), for a specific reason, such as protecting someone, and the person then planned to tell the truth? What if the person asking the questions was corrupt and powerful, such as a dictator?*

- Watch a video of a television programme, such as a crime investigation, and stop the video to discuss the evidence at various points in the programme. Ask pupils to discuss and justify their views in groups, and then to give their group's decision at that stage of the evidence.
- Read various opinions or listen to talk shows about a suitable controversial issue, such as a proposal with an environmental impact. Pupils work in groups to discuss and evaluate the ideas, and then agree a group consensus to justify to others.
- After studying a drama text or novel with a character who behaves in a contentious way, place the character on trial. A range of evidence and viewpoints is presented before the jury considers its verdict.

To assess this objective

A group discussion could be observed and notes on pupil performance recorded. Pupils might also carry out peer or self-evaluation. The group might have a pupil observer who studies how the group interacts, how the evidence is evaluated and conclusions reached.

Sample tasks

- Read various viewpoints on an issue (e.g. concerning proposals for a local development; solutions to a topical environmental issue like landfill sites). Evaluate the ideas and agree a group consensus to justify to others. Alternatively, an individual opinion could be reached.
- Present and discuss a viewpoint in role, culminating in a final statement of opinion.
- Put a character on trial. A range of evidence and viewpoints are presented before the jury considers its verdict.
- Act out an argument and its resolution.

Performance indicators

Always sometimes rarely

- Can distinguish between viewpoints, including those which are implied.
- Can understand the basis for challenging a viewpoint: e.g. bias, inaccuracy, flawed logic.
- Can challenge a viewpoint assertively, with justification in a positive manner.
- Can use questioning to explore ideas, seek clarification and challenge viewpoints.
- Can work in role, assuming a particular stance.
- Can listen closely and link their response directly to what has just been said.
- Can modify their opinions in the light of what has been heard.
- Can summarise the main points of the discussion before moving on to the next stage.

  NB These can be shared with pupils in relation to their performance.

Example script

Pupil Speaking and Listening Log

Activity: Trial of Macbeth.

Role: Juror. After listening to witnesses giving evidence for and against, the jury considered their verdict on the extent to which Macbeth was responsible for his actions leading up to the murder of Duncan.

Points to consider
How much you took part
How well you worked as a group
How you supported others and they supported you
What you did well
What you could do better next time

Give examples to support your comments.
I really enjoyed doing this because we got to say what we thought. There were lots of different views to discuss but I had made some notes and that helped me to remember what they said. We started by saying what we each thought then discussed all the evidence. We started with the evidence against Macbeth. Then we talked about nicer things that were said about him. I made lots of points. I realised that the same thing can be seen as meaning completely different things to different people. I noticed that some of the things that Banquo said were just his opinions. He couldn't prove them. The best bit was when Rob said Macbeth was excited about the murder but I said he didn't want to do it and at the end of his dagger speech he sounds like he doesn't have a choice and something has taken over him. The others then said they agreed with me. I think we worked well in our group. Next time I will ask more questions to make other people explain what they think. I also need to speak slower.

Teacher comment:
You worked really well in your group and you did encourage others to take part. You listened to what they were saying and responded to their points. You could try to take a leading role in the group, summarising the main points of the discussion for clarity before guiding the group to the next stage.

Commentary
The teacher and the pupil agree that participation in the discussion was effective. The pupil seems to have understood the content of the evidence and its possible interpretations and contributed frequently. The pupil recognises different viewpoints and can identify when changes take place. He is able to pay attention to detail and give opinions. There is brief information in the pupil commentary on the evaluation of evidence, but it isn't very structured. A critical stance was taken during the discussion in relation to what others argued. If the pupil does take a leading role by questioning others and summarising group understanding for the benefit of all, that will help to secure the expression of a considered viewpoint.

SL13: Compare interpretations

Develop and compare different interpretations of scenes by Shakespeare or other dramatists

About this objective

Pupils will have evaluated presentations, including their own, in previous years but will need to be taught strategies for comparing and understanding that a scene or play can be performed in different ways to show different interpretations. The objective requires pupils to understand character, setting, plot and theme and be able to visualise and explain how these can be presented and explored in different ways using a range of dramatic techniques and devices. The objective requires pupils to develop interpretations of specific scenes through practical drama sessions, as well as classroom-based textual analysis and from viewing different versions of the same scene. It is likely that pupils will initially need prompting when comparing different interpretations so that they focus in sufficient detail on the evidence in the text. They should also focus on how to express views, using connectives and appropriate sentence structures to compare and contrast and provide evidence to support points.

What to teach

In developing interpretations:

- How to value others' contributions: *That's a good idea; We could include Joe's idea when we…; Yes.*
- How to draw others into the discussion: *What do you think, Mike? That would enable us to develop Mary's role… Sam, you made a similar point earlier; how do you feel about…?*
- How to use effective listening skills: *Is that what you meant? Have I interpreted your ideas accurately?*

When comparing interpretations:

- How to use statements of opinion, judgement, likes/dislikes: *I think, I feel, I believe, I found, In my opinion, It seems, I prefer.*
- How to use:
  - Connectives to compare and contrast: *whereas, on the one hand, however, similarly, in that respect, while, elsewhere, in comparison, a different approach, in spite of this, in other respects, on the contrary, instead, also, alternatively.*
  - Connectives to give reasons: *because, therefore, consequently, as a result, even though, accordingly, due to/owing to, so, in that case.*
  - Adjectives (including comparative and superlative to indicate degree): *good, excellent, fair, indifferent, pleasing, strong, convincing, authentic, realistic, powerful, moving, sensitive, more/most, better/best.*
  - Verbs to express evaluation/judgement: *preferred, liked/disliked, would have rather, enjoyed, appreciated.*
  - Subject-specific vocabulary: *character, presence, body language, movement, gesture, interaction, tension, dramatic pause, setting, atmosphere, symbolism, imagery, dramatic irony, voice projection (volume, pace, clarity, tone, expression), soliloquy, interpretation, pace, action, sight lines, spatial awareness.*

Teaching approaches

- The teacher performs two versions of the same speech, from different viewpoints, then invites comments from the pupils about the performances, and models how to evaluate and compare the two interpretations. From the process, a suggested template or proforma for such an activity is devised with the pupils.

- Model rehearsing two different versions of the same speech, from different viewpoints. As you rehearse, speak your thoughts out loud, explaining choices made to the pupils. Next, using a forum theatre approach, pupils intervene to direct the teacher at appropriate moments. The teacher then performs the speeches without direction. The post-performance discussion and evaluation focuses on the impact of each speech, and the pupils' responses to these. Model how to write a comparison of the two performances.
- Watch two versions of the same scene, interpreted by different directors. Pupils complete a template comparing the two scenes. For example, they could consider: characterisation, setting and atmosphere, dramatic tension, viewpoint/purpose. Model how to write a comparison, incorporating contributions suggested by the class.
- Share evaluative, comparative responses to performances written by other students, and ask the pupils to assess these. Pupils devise a checklist for success criteria when comparing performances.
- Give each group a different viewpoint/perspective, such as, 'traditional', 'modern', 'sympathetic to a particular character' or 'critical of a character'. Groups annotate their scripts, then have a working rehearsal, in which both director and actors contribute their views on how the scene should be staged; including, how specific speeches should be said. This could be developed into a forum theatre approach, where the other pupils also make suggestions during the rehearsal. Alternatively, groups could annotate and then act out the same scene in different ways, to fulfil specific criteria, as suggested above. Pupils then consider which performances worked best, and why.
- To focus more specifically on audience impact and involvement, pupils present a scene as though on a traditional stage, and then present the scene again, using a promenade theatre. (This is where the cast use the audience to become people in the crowd, for example in the market place in *Romeo and Juliet*.) Pupils then consider which performances worked best, and why.

To assess this objective

This objective can be assessed through discussion tasks or drama. Observe a group discussion where ways of interpreting scenes are generated and compared. Alternatively, review a written study of different performances. Peer assessment could take place through the use of a speaking and listening log. In each case, the level of awareness of different ways of interpreting a scene and the validity of these interpretations based on evidence from the text should be noted.

Sample tasks

- Compare two performances of Macbeth, focusing in detail on the way a particular scene is interpreted by different directors. These could be film or theatre productions or include pupils' own interpretations.
- Pupils annotate and/or act out a scene in different ways to fulfil different criteria: e.g. different audience, different viewpoints (sympathetic or critical view of a character's situation). Some pupils could be directors while others act out the parts.
- Individually, groups perform or discuss an interpretation of a scene, then share these with the class and discuss similarities and differences.
- Pupils act out or annotate a scene, then see a video version and compare the interpretation with their own.

Performance indicators
Always sometimes rarely

- Can explain the themes and ideas present in a text.
- Can demonstrate understanding that texts can be interpreted in different ways.
- Can take on role of director.
- Can justify own interpretation with reference to text.
- Can discuss, act out or annotate a text to show an interpretation.
- Can explain similarities and differences between two explanations or performances.
- Can comment on and compare details of plot, character and setting.
- Can visualise how written scenes will be performed.
- Can use sentence structures to support comparison and contrast, e.g. complex sentences, acknowledging one view and developing a different one.
- Can use connectives to indicate comparison or contrast.
  NB Addition and performance indicators should be added to repeat the specific interpersonal aspects of the speaking and listening task.

Example script

Discussion of two film versions of *Romeo and Juliet*

Student A: I think that the Lurman version of Romeo and Juliet is better. Kids will prefer it to the Zeffirelli one. Romeo and Juliet's love is put over really well. I mean the acting is wilder, more spontaneous.

Student B: Yes, but I prefer the Zeffirelli version. It's more romantic and elegant, more suited to Shakespeare. I mean Shakespeare shouldn't be mucked about with.

Student A: Yes, but if you want lots of people to watch it, it's better to use a modern interpretation. I mean, look at the prologue. The language sounds completely in place and using a news broadcast with the news footage really tells us how big and important the feud between the two families was. It's really fast and tells the audience how serious the situation was.

Student B: But isn't the Zeffirelli film closer to what Shakespeare's normally like. I mean I thought the prologue was just to tell the story before it happened - doesn't the simple opening bit of Zeffirelli do that? Isn't the Lurman one just a bit over the top?

Commentary

These pupils are beginning to meet the needs of the objective. The discussion these pupils are engaged in is at a rather general level and would be better focused on one key scene to allow depth of analysis. They could be more closely directed by a series of prompts for discussion. They engage in some analysis of how the themes are best communicated to a modern audience but do not root their discussion in the text. They need to focus on a wider range of aspects. The exploration of one text is in greater detail, leaving the comparison rather one sided. While some precise vocabulary is used, e.g. reference to the 'prologue' and 'elegant', the language used to express their opinions is very informal; they need more practice in expressing what they want to say, using appropriate vocabulary and sentence structures, linking ideas with connectives. The pupils are working cooperatively as a pair, listening and responding to each other's ideas, prompting and using rhetorical questions.

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